THE EXTREME MUSIC MAGAZINE

NO.55

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DISMEMBER
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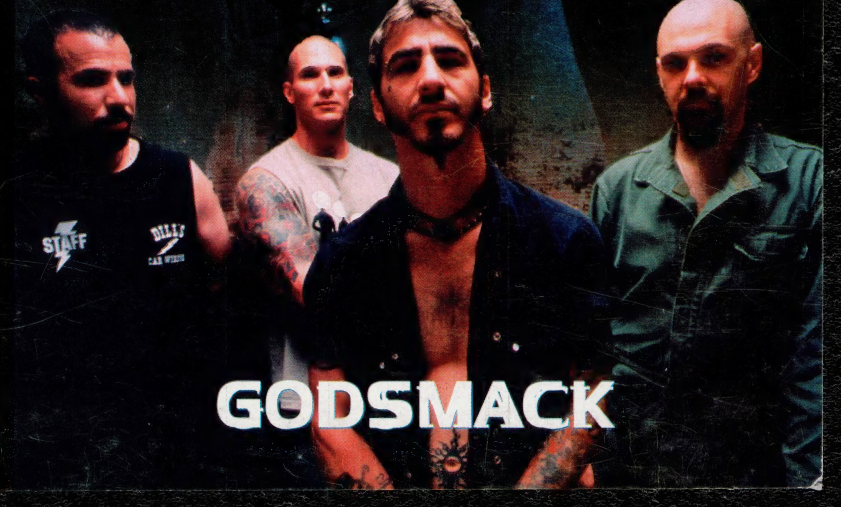
CELTIC FROST



KATATONIA

GODSMACK

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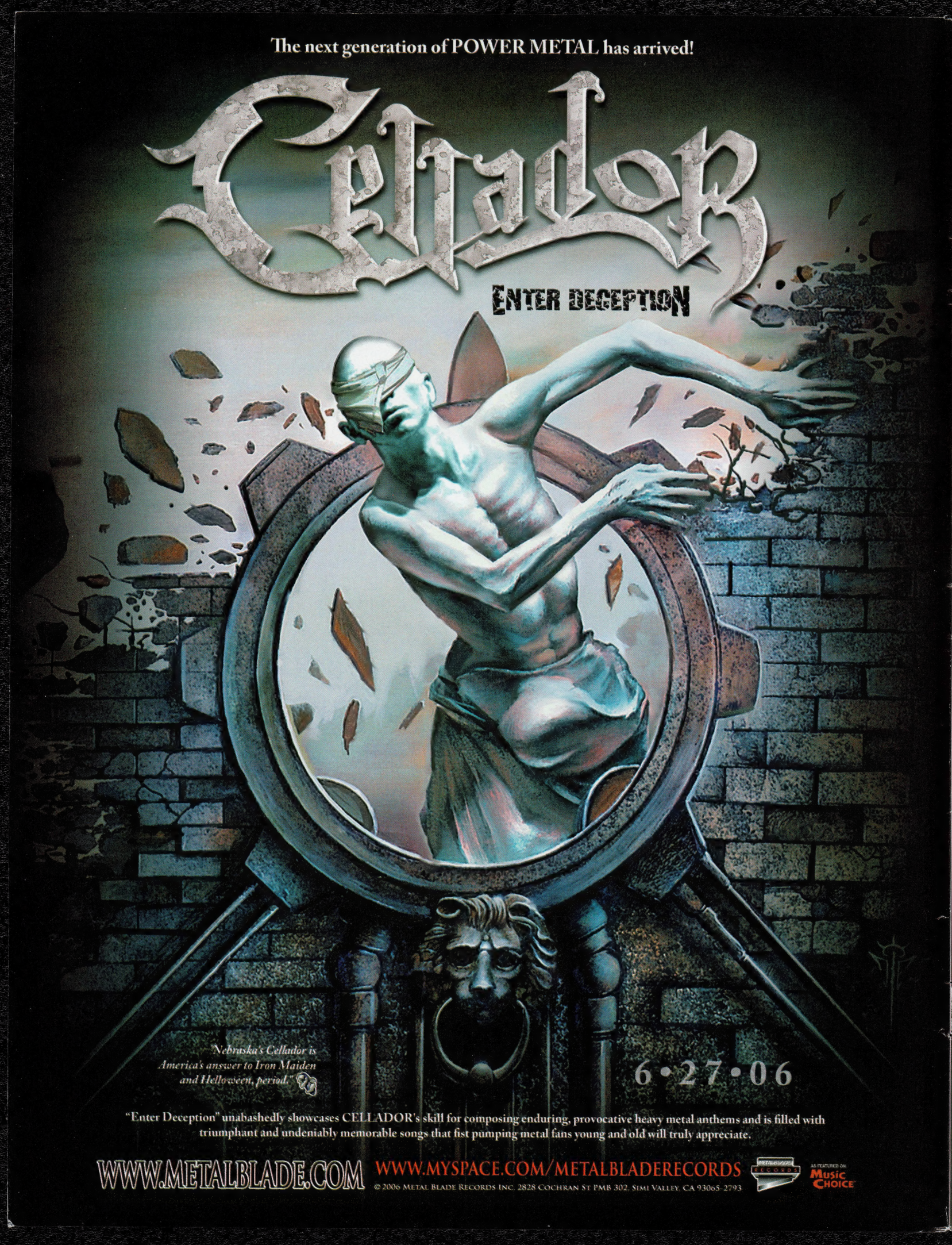
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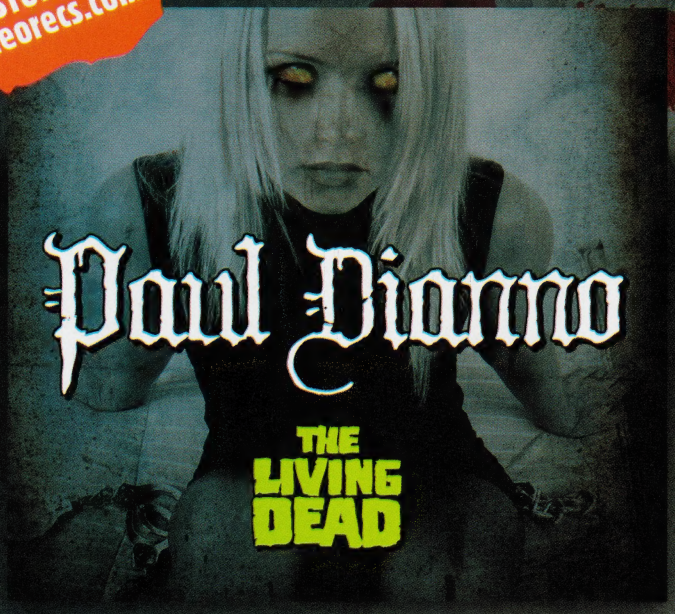

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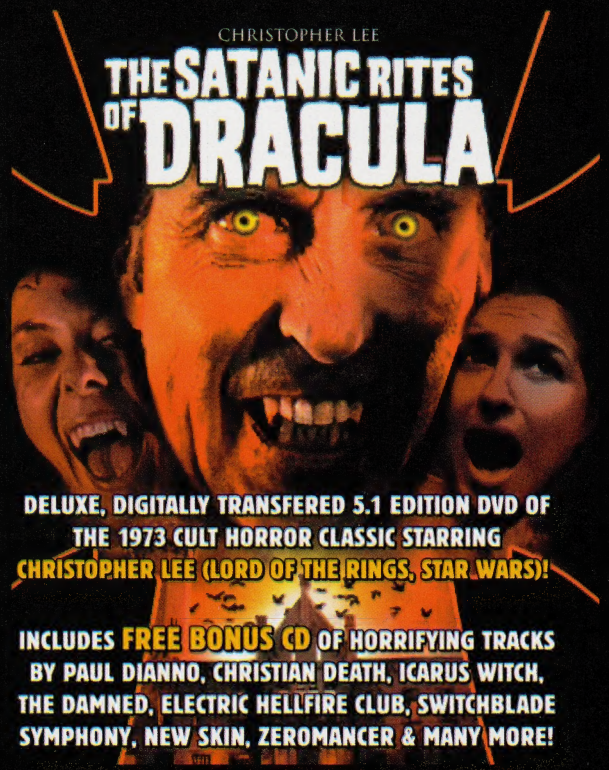

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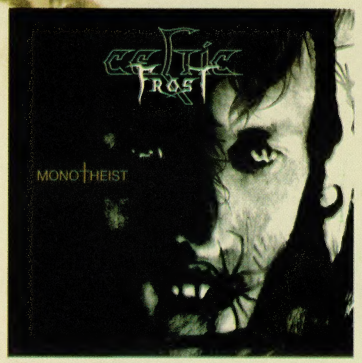

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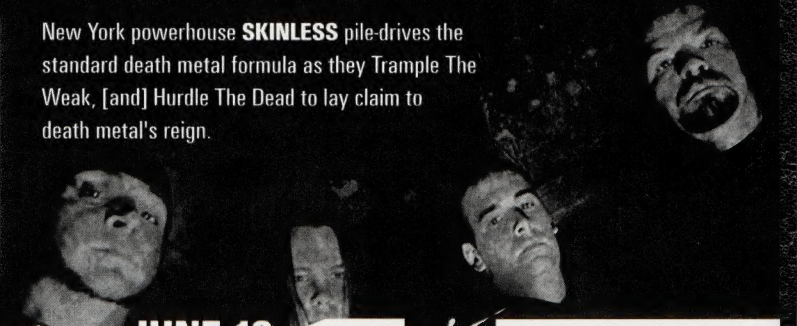

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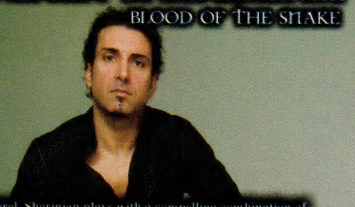

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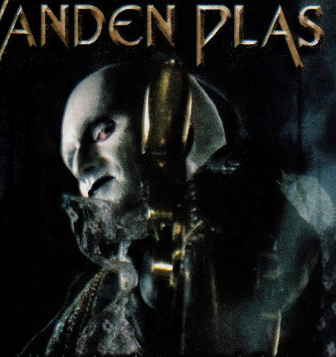
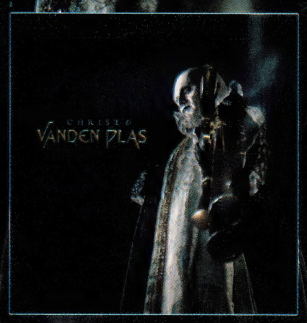


Inspired by the Alexandre Dumas novel, The Count of Monte Cristo, Christ O proves that this German band is a leader in today's Progressive Metal scene.



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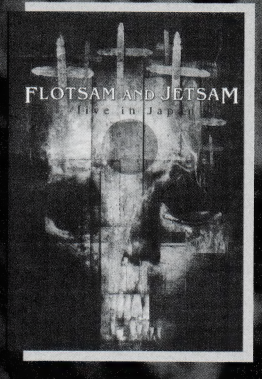
LIVING IN THE PAST

By Mark Kadzielawa

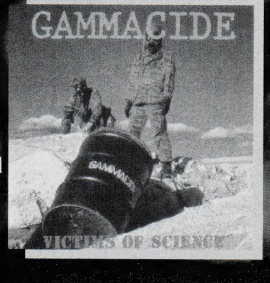
If you are a label re-issuing any old albums or releasing DVDs, e-mail Mark Kadzielawa: thornadoad@yahoo.com

HELLOWEEN has reissues out of *Walls of Jericho, Chameleon; Pink Bubbles Go Ape, Master Of The Rings, Better Than Raw,* and *The Time Of The Oath*. They are all expanded to double CD sets; you get every bonus track available, beautifully designed booklets filled with pictures and information. The sound is superb, especially on *Walls Of Jericho*, which at the time suffered from the mediocre production. Other CDs are not as noticeable when it comes to sound, but all of them show improvement over the originals. This is a feast day for all HELLOWEEN fans.
Contact: www.sanctuaryrecordsgroup.com

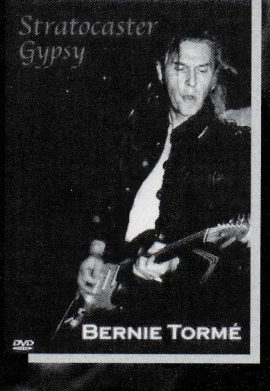
FLOTSAM AND JETSAM have a new DVD titled *Live in Japan* out on Crash Music. It's a very intense show that proves FLOTSAM hasn't lost a beat. The band is tight, very comfortable on stage, and simply loving to play live. The song selection concentrates around the best material, but once again it never fails. Some songs are simply timeless, and often get better with age. In addition to the live set, the DVD includes a video for "Straight To Hell" off the recently released *Dream Of Death* disc. A great little FLOTSAM package here.
Contact: www.crashmusicinc.com



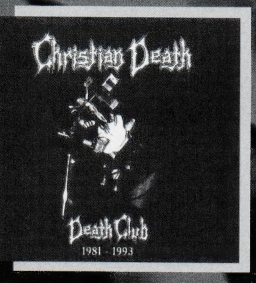
GAMMACIDE is one of those bands this writer covered back in the demo days in a fanzine back in the late 80s. The band followed with a great album on Wild Rags records, and then vanished from the scene. It was great to receive an email from the guitar player, Rick Perry, who informed me of this reissue and the fact that GAMMACIDE is back in business. GAMMACIDE was a great power metal/thrash band from the 80s. They were very musical, and had great chops. Their only album, *Victims Of Science*, is now available again. It is expanded with additional tracks, so you get the whole story here. I believe this might be the first time this album is available in a CD format. It is definitely worth investigating.
Contact: www.gammacide.com



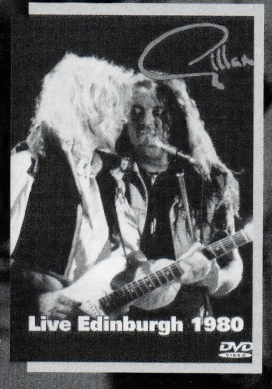
Bernie Torme is perhaps most known for his work with Ian Gillan, and the short stint with Ozzy Osbourne. But, he's also a fine performer in his own right. With over a dozen albums to his name, how can you be ignored? Despite all of this Bernie Torme is not too known outside of England. *Stratocaster Gypsy* is a DVD showing Torme on stage. We have a live performance and some video clips. Besides the musical aspects, the DVD focuses on the biographical aspects of this guitar player. You're able to gain a lot of background info, review all Torme releases. This is very enthusiastic performance, and I'm sure Bernie will win many fans that will see this DVD.
Contact: www.mvdb2.com



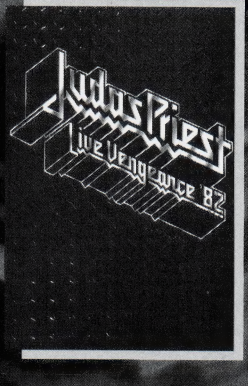
CHRISTIAN DEATH has a new compilation out called *Death Club 1981-1997*, which focuses on the Rozz Williams years. It's a double disc set. The first disc is a compilation of the previously released material. The material is strong, and the selections are just right, but if you're a CHRISTIAN DEATH fan you probably own the regular albums anyway. The real treat is the second disc. It's a DVD with concert footage and interview footage. The packaging is very impressive as well. The booklet is greatly put together. It features photos and lines notes. It's a wonderful set for someone who is just getting into the band, as well as for someone who is a die hard follower.
Contact: www.cleorecs.com



GILLAN finally released a DVD titled *Live Edinburgh 1980*. It's a great TV footage that is finally making its way onto DVD. It sure beats the bootleg copy I previously owned. The quality here is crystal clear. It's a classic GILLAN performance featuring the above-mentioned Bernie Torme on guitar. This set is just filled with extras. Not only do you see the band in action, but also you can learn about the Gillan's solo ventures. GILLAN as a band was not well known outside of Europe, so this may be a good chance to find out that Ian had an extensive solo career outside of DEEP PURPLE. Wonderful set that I just can't get enough of. Let's hope this DVD will pave the way for other visual releases from GILLAN.
Contact: www.mvdb2.com



JUDAS PRIEST is back in the DVD market with *Live Vengeance '82*. This disc was previously released as a part of the box set. This time it has a life on its own, as it should. It's an excellent live performance showing the band in the top shape. The PRIEST fans waited a long time for this particular DVD to be properly released. The packaging resembles the box set, and it could've been better, but at least the content is amazing. This is classic PRIEST during *Screaming For Vengeance* tour, and it doesn't get better than this.
Contact: www.sonybmg.com



MOTORHEAD has three amazing reissues out. *Another Perfect Day* is expanded into a double disc set of an entire live set from Manchester, 1983. *Orgasmatron* receives similar treatment. The second disc has some b-sides, and alternative versions, but the real treat is a show from Yarmouth, 1984. *Rock"n'Roll* is backed up by the live performance from Donnington 1986. All of the albums come with great booklets, plenty of pictures, and liner notes. I must admit this is the third or fourth time these albums are reissued, but this by far is the best versions, and a great way to build up your live MOTORHEAD library.
Contact: www.sanctuaryrecordsgroup.com

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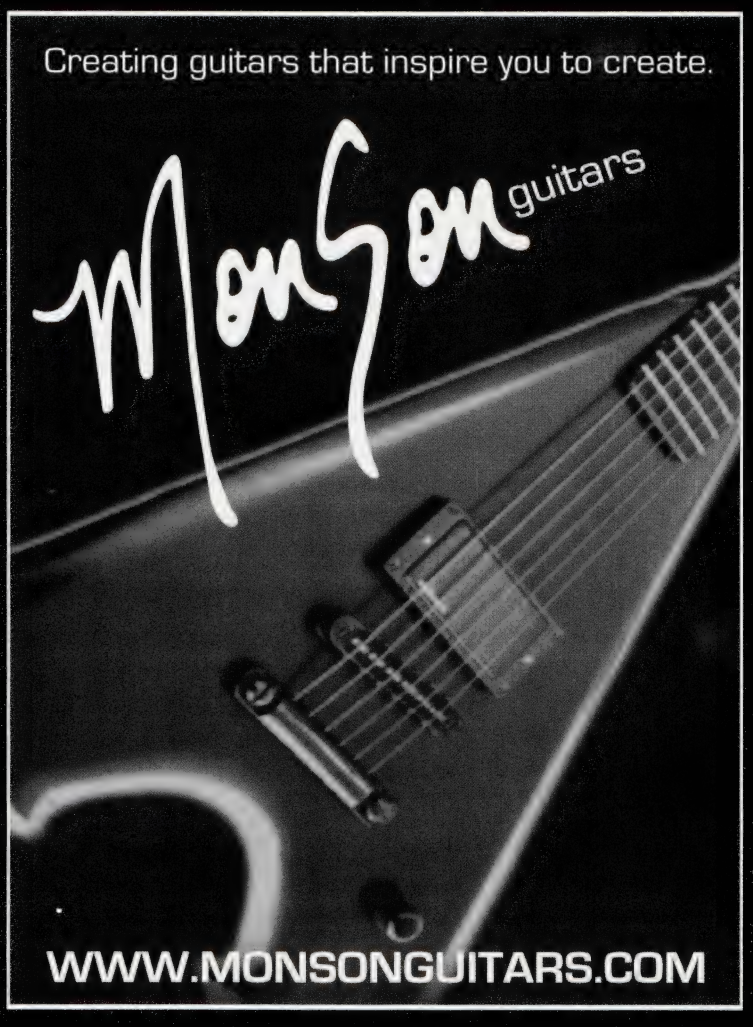
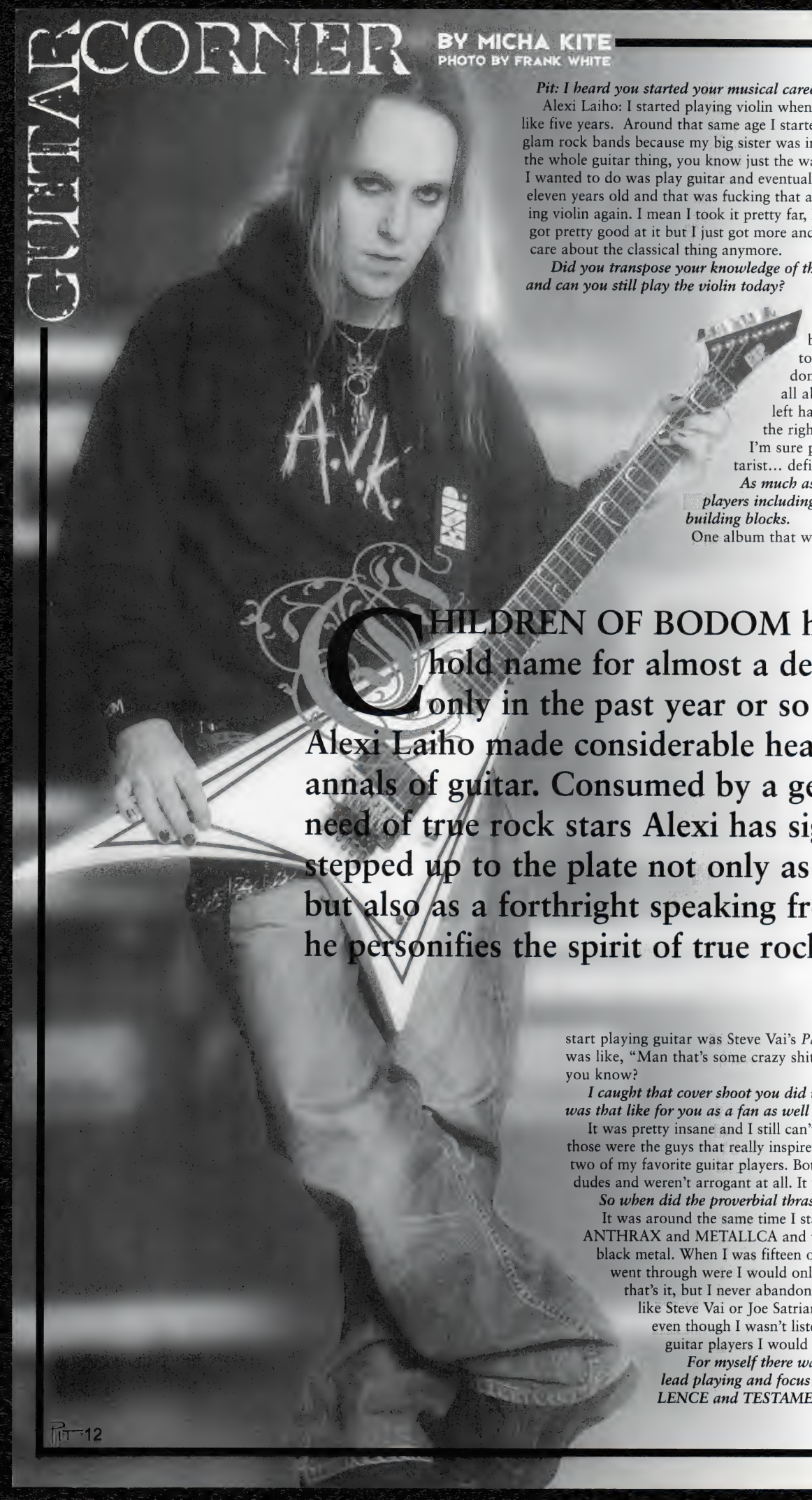


GUITAR CORNER

BY MICHA KITE
PHOTO BY FRANK WHITE



CHILDREN OF BODOM have been a household name for almost a decade now but only in the past year or so has front man Alexi Laiho made considerable headway in the annals of guitar. Consumed by a generation in dire need of true rock stars Alexi has significantly stepped up to the plate not only as a killer musician, but also as a forthright speaking front man. In short he personifies the spirit of true rock and roll bliss.

Pit: I heard you started your musical career as a classically trained violinist?

Alexi Laiho: I started playing violin when I was seven years old and I did that for like five years. Around that same age I started listening to all this hair metal and glam rock bands because my big sister was into all of those bands so I got more into the whole guitar thing, you know just the way the guitar sounded. Then after that all I wanted to do was play guitar and eventually I got my first Stratocaster when I was eleven years old and that was fucking that after that. I would never touch that fucking violin again. I mean I took it pretty far, I played it for five years and I actually got pretty good at it but I just got more and more into rock music so I didn't really care about the classical thing anymore.

Did you transpose your knowledge of the violin to towards your guitar playing and can you still play the violin today?

I haven't touched the fucking thing since I was twelve so I'm thinking no, but then again it wouldn't be impossible to play for a couple of hours and... I don't know, maybe I could get it back. Its all about the right hand anyway, I mean the left hand is pretty much the same shit but it's the right hand that I may have forgotten about. I'm sure playing the violin helped me as a guitarist... definitely.

As much as 80's metal is reviled there are a lot of players including myself who used those guitarists as building blocks.

One album that was the final and biggest reason I had to start playing guitar was Steve Vai's *Passion And Warfare*. After I heard that I was like, "Man that's some crazy shit... I have to start playing guitar", you know?

I caught that cover shoot you did with Zakk Wylde and Steve Vai. What was that like for you as a fan as well as a musician?

It was pretty insane and I still can't believe it happened. I mean for me those were the guys that really inspired me to start playing and they're still two of my favorite guitar players. Both of those guys were like super cool dudes and weren't arrogant at all. It was definitely really cool.

So when did the proverbial thrash bug bite?

It was around the same time I started playing guitar, I mean I was into ANTHRAX and METALLCA and then eventually into death metal and black metal. When I was fifteen or sixteen years old there was this phase I went through were I would only listen to black and death metal and that's it, but I never abandoned listening to these crazy guitar albums like Steve Vai or Joe Satriani. I would still practice all the time and even though I wasn't listening to that many bands with kick ass guitar players I would still practice all the time anyway.

For myself there was a period when I had to sit aside the lead playing and focus on the rhythm because bands like VIOLENCE and TESTAMENT had such an aggressive right hand

attack. Did you go through something similar?

I think it was the same for pretty much all kids who start to play guitar and metal. You just want to learn how to play leads, play fast and do shit like sweep picking. I think I put a lot of effort into that kind of playing first and I wasn't really paying attention to the rhythm part and I kind of got that figured out later that rhythm is actually like the most important thing if you want your band to sound good. That whole James Hetfield type of guitar playing is the kind of thing that I pursued. That whole down stroke thing always sounded much heavier and how Zakk Wylde plays rhythm always made things sound cooler.

In a nutshell you've got all the bases covered. I mean not only do you play rhythm and lead guitar but you're the front man as well. What are the distractions and what's the responsibility of the two?

It is a big responsibility definitely but it's not much of a distraction anymore because it's something you have to get used to. It was kind of hard at first and the only reason I started to sing in the first place was because nobody else wanted to do it so I kind of got stuck doing it. Now, it's just what I do and especially with the new album there are a lot of parts that have crazy guitar rhythms then the singing is something completely different and with a few songs I had to sit down by myself and practice them slowly but even that didn't take too long to get down.

I know you've had your own guitar modeled for you overseas for awhile (ESP/LTD Alexi600) and now it's finally available here in the states for the first time. It's pretty close to a Jackson Randy Rhoads. Why the decision to model something so closely to Randy's?

First of all I'm a huge Randy Rhoads fan and he's definitely one of my favorite guitar players and I used to have three custom made Jackson Randy Rhoads guitars and they got stolen. I couldn't get new ones so Jackson was going to hook me up but it was going to take so long to get them from the custom shop and this was around the time Jackson was sold to Fender. I had to do something and about that time ESP contacted me and said they would make pretty much exactly the kind of guitars I used to play except they would be ESP's.

Is the feel the same as the Jackson's, I mean did they mod them to your specs or Jackson's?

I mean it's pretty much the same and now I'm totally used to them and I wouldn't want to play anything else. But to answer the question yes the specs are pretty much identical to the Jackson's.

Does your live gear vary from your recording gear?

I use the same shit live as I do in the studio and I got a Lee Jackson Perfect Connection pre-amp that's pretty old; I mean it's from the 80's. Then a VHT Power Amp and a Rocktron effect thing which I don't use effects that much but I have a little chorus in my sound and that's about it. I do have a Dimebag Wha Pedal and of course I have the Marshall JMC900 Cabinets...

So pretty much you just plug straight in and go?

Pretty much yeah, I keep it pretty simple. If I want a good sound I'm good to go with it.

To me the Dimebag Wha is almost overkill; I mean there are a zillion fucking settings and options. How did you find a happy medium with the damn thing?

Well, that's why I like it because if you want to get that really extreme high end and that's what I was really looking for because with a lot of wha pedals you cant get that sound. I pretty much crank that up to get as much high and low end so they would be complete opposites. I want the lows to clip and the highs to rip your head off, so for me it was perfect.

END

DRUM CORNER

by Colin Davis featuring **George Kollias**

PHOTO BY SCOTT KINKADE

To fans of extreme metal, it seems like George Kollias came out of nowhere. In actuality, he has been dominating the skins for many years, pushing his band SICKENING HORROR to the top of the pile in Greece. Now Kollias has joined the leading US death metal act, NILE. He is outspoken and highly forthcoming with his recommendations for other aspiring death metal drummers. We owe it to ourselves to keep a close eye on this highly talented Greek shredder. Listen to the latest NILE album to hear exactly what George Kollias is capable of.

Pit: George, you're playing in* NILE *now. But can you give the readers a bit of background info on yourself?

George Kollias: I started playing drums very young, I was about 10, but I got my first kit when I was 12. I learned drums by playing along with my favorite bands back in the days, you know, death and thrash bands so I was always into extreme music. I had my first band after six months or so and I started playing shows, recording demos, etc. In 2000 I moved to Athens and was getting more serious about music. I joined several bands and started working as a session drummer. Now I play in **NILE** and **SICKENING HORROR**, I'm touring a lot and I just started doing drum clinics, which was my dream for years.

How and why are you here now, playing in one of the largest death metal bands?

It all stated when I met Derek Roddy of HATE ETERNAL. I gave him a promo of my band **SICKENING HORROR**. Derek liked it so much that he started talking about me to many bands in the U.S. He said it would be great for me to go there and play music. After a few months I received an email from Karl Sanders and he asked me to join **NILE**. I was a big **NILE** fan before that so I was more than interested in playing for them. **NILE**'s drumming was always the most extreme and inspiring drumming to my ears, a total challenge for a drummer!

You have a website www.georgekollias.com its pretty cool I think and you are offering instructional videos and getting interactive with the death metal drumming community.

Thank you! That is my purpose for sure, I wanted to give to the younger drummers the things I wanted to have when I was younger when I had no idea how to play some drum parts. Drum videos are the most important thing for a drummer, even if he is a veteran or a beginner. I am always making instructional videos free of charge so everyone can download them and I hope, learn something new. I've been working as a drum teacher for years and I do it because I really love it. I get so many e-mails from kids that like

what I am doing so...I can't ask for more! Soon I plan to release my official instructional DVD, which is something I really have wanted to do. Thankfully I have some support from my endorsements so I think it will be a professional release. I also have a forum on www.blastology.net. I am there all the time, answering questions and talking with the drummers that are posting there. Drummers have a good brotherhood for sure, we are not that competitive and we are really like to share knowledge. Even with our hard touring schedule I am trying to post there as much as possible and I always reply to everyone like I do with my personal e-mails as well.

For drummers, it's a great time for this kind of music!

Yeah! Extreme drumming is so great these days. It makes me wonder who is luckier; the professional drummers or the kids! They have so many things to watch and learn! Either way, we have got to work more and more so we will get the respect we deserve from everyone. There are so many new things that will follow soon, things that will raise the bar and will bring more quality to our music!

What will any death metal drummers do to keep this music interesting and fresh?

We just have got to add some new things into our playing. Take Sean Reinert of DEATH as a quick example. He brought so many things into extreme drumming back in 1991 when nobody was doing anything like that! We need to open our minds to other styles and play more musically. On my future recordings that is my goal. I want to play as musical as I can and bring a new musical approach into death metal drumming. Everything must always go to another level in music.

Are you a drummer that gets involved in the songwriting in general, or do you just try to make what they give you the best it can be?

If by the word "songwriting" you mean composing drums, yes, I always write

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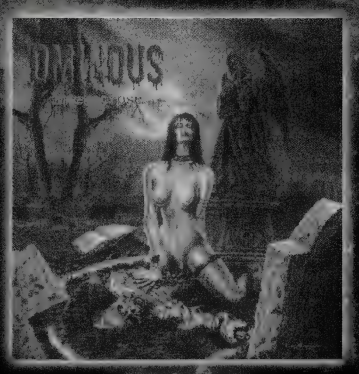

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my drum parts. I am the drummer so that's my job, but I always listen to the other's opinion about drums, you have to do this as well! For me it's more like teamwork, I listen to everyone about my parts and I always have an opinion about their parts and orchestration too. We are all doing our best for each song. I also write songs myself, I've played guitar for more years than I've played drums.

What's kind of equipment are you using? Who endorses you now?

I use an 11-piece drum kit with plenty of cymbals. Drums are from Gabriel. They're handmade drums and it's two kicks, four toms, two floor toms, two snares and a third mini-kick on the left which I'm checking out these days. Cymbals are from Sabian, mostly from the AAX and HHX series, there are three crashes, four chinas, two rides, two splashes, one china-kang and four hi hats on my drum kit. I use the Vic Firth 5A drumsticks with nylon tip for cleaner ride tone. Gibraltar hardware (rack & stands), a remote hi hat stand and of course Axis A Long board pedals. I get support from all these companies as well as from Extreme Isolation Headphones and Drumstore in my hometown in Greece. I am really grateful to all these companies for their trust and support and I really love their products. I've used them for years.

Obviously you use kick triggers, but do you like snare and tom triggers?

I don't like triggering at all. But it's just impossible to play at these speeds without them. I only trigger my kicks and I will never trigger my toms and snares. My drum kit has an incredible tone; it would be suicide to trigger it!!! Plus, I love natural sounding drums and dynamics. For some people triggering is a quick solution for a good sound. But still, there is nothing better sounding than a well-tuned drum.

Would you enter the iWorlds Fastest Drummeri contest? I heard Derek Roddy and others do not want to because if they have a bad day, it's sealed in stone!

I don't think it's that way. Personally I don't have any interest in getting there, and I've got other things that I worry about more. I know Tim Waterson personally and I admire his work, he is a great drummer! And I know Derek can get the first place there anytime.

The latest* NILE *album is still fairly recent. How was it recording with Neil Kernon? You know Neil is a really classic 80's producer that happens to be doing death metal now. Did you learn anything about recording from him? Can you tell us?

Neil is a legend for sure. It was really amazing to work with him! He is a cool guy as well and that was important for me. He made me feel very comfortable and play relaxed. I learned some things about drum micing techniques, which I used my latest recording with **SICKENING HORROR**. He is a big jazz fan as well and we were talking about jazz for hours!

What's next for George Kollias in 2006?

I will focus on drum clinics and I will try to make my first instructional DVD this summer. I already have many things written down and I will try to make it the best it can be. We have more tours coming up for **NILE** and **SICKENING HORROR** as well and many festivals for this summer. Also, our debut with **SICKENING HORROR** is ready and we are talking with labels right now so it will be out very soon. We have a new **NILE** album that we will start working on this summer and maybe enter the studio this fall/winter.

Thanks George!

Thank you and to all the readers, stay tuned on my website for new videos and I wish you all the best!

END

BY DEREK HUBBARD

After being inactive as a band for nearly a decade, the name SADUS was starting to be forgotten. But with so much time elapsing between records, this could only mean a thrash masterpiece was in store for our eager ears.

Pit:* Out For Blood, *the new* SADUS *record will without a doubt put thrash fans is a state of rejoice around the world. Did the album meet your expectations though?

Steve DiGiorgio: I hate to over use clichés but I honestly believe this will be our best record. I know all bands say that their most recent material is the best they have ever written but time will only tell if your opinion stands and if that is true. I have a feeling this album will be our greatest mainly because this is the first time we paid attention to the good and bad qualities of our past recordings and purposely tried to steer our compositional attitude in a different direction. On *Out For Blood* there is a balance between what I just explained and writing what comes naturally. Our previous albums relied more on a natural vibe. We believed in those records at the time because it was the very best **SADUS** were able to write but this new album has a normal progression for improving as musicians but for the first time we put a lot of emphasis on the song writing and how it translates listening back. It will hold a much longer test of time compared to anything we have ever done. All in all it is the best stuff the three of us could have ever come up with.

That's great to hear you are completely satisfied and so proud of the music on* Out For Blood. *I personally can't get over how you guys wrote an album that thrashes so hard but managed to give each song its own identity.

Man that is so great to hear. That is more of a compliment than you can imagine because we purposely set out to do this and that is not so easy to do. Just by saying we set out with this goal doesn't mean we accomplished that so when I hear comments such as yours it is just a sigh of relief. It doesn't get to my head by any means but it is really great to hear. We still wanted to sound like **SADUS** and did not want too loose qualities that people initially liked us for. There are not many of those people out there but the old school **SADUS** fans are the coolest fuckers out there. They love to get blown away and that is fun for us to do. People in general like to listen to music that is enjoyable and catches their interest. We wanted to straddle that line and make the songs have a formula so people can become comfortable with a song but still see that our edge hasn't gone dull yet. Right now we are in the promotional phase of the record so we are still waiting for an overall view from the public but initial comments such as yours just makes my day.

It took the band nine years to write and record a new album. The wait was obviously for the better considering how amazing* Out For Blood *is. Do you think the outcome would have been completely different if the

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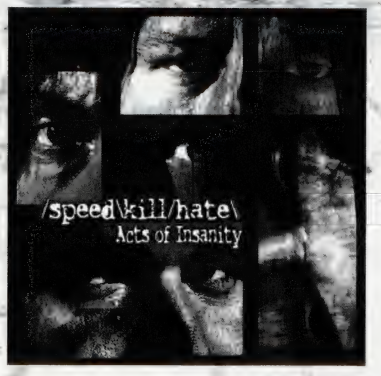

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band released albums more consistently?

That's a good point. The general question coming out the gate is what the hell have we been doing for nine years? I don't blame people for asking. I'm saying that sarcastically because it is on us. If you take a fucking nine year break you are going to be answering to some people and that's fine (laughs). I can relay everything that has gone on in our lives in that time period but it all comes down to the mind set we were in collectively. It just wasn't there. If we had to do the record sooner it wouldn't be *Out For Blood*, it would be something different and I'm afraid it wouldn't be quite as good. The time was just right.

I read that the past albums from* SADUS *were written in a very natural way and some songs were even jammed out. Is this still the case today? Out For Blood is much more focused than all your past albums which gave me the impression you may have tweaked the writing process a bit.

It is obvious right? Having so much time to work on the album we were able to scrutinize every detail possible. We tried to take it nice and slow and think about everything. It forced each other not get stuck on an older version and to just keep trying something new making it the best it could be. It is probably obvious considering the songs are much more formulated than anything we have done in the past. There is an obvious structure and attempt to make the songs more listenable and believe me that was only for us. We wanted to be able to listen to ours songs and rock out to them just like anybody else. Once we said this is about as rock and thrashy as **SADUS** gets, we tried not to fuck it up when it came time to add ear candy in the studio. I also want to note that this is the most preparation we ever did vocally. I think because we worked on it so much in preproduction Darren was able to come in there with confidence in his voice. Once that red light hit man his fucking screams were coming out. There was no warming up or going home hoarse. He took a ten year youth pill I think (laughs). That is the biggest link to our older sound, Darren just going for it. Maybe our music is a little more mature and thought out but Darren comes on there and takes you for a blast to the past.

A lot of things have changed in the underground since* SADUS *first formed. Are you a fan of the way it has evolved or were the late 80's and 90's the golden years?

To tell you the truth I don't view anything as golden years; not the old days and not the way things are today. If you think about the stuff in the past, it will never be redone and nobody can touch that. There is a nice color of originality that cannot be redone. But if you really think about it and how technology has affected everything; I'm kind of mixed on it. When you fast forward to today there are many things that have improved from back then but it is really getting diluted. There is this weird repetition going on today and it is being accepted and in my opinion that is dangerous. Back then many bands in the same scene were still very unique to their own sound but now many bands are very similar who share the same scene. That is okay but I don't agree with that. Bands these days really sound the same. Bands are getting away with it because fans are going along with it and eating it up. They aren't making bands stand up for their own identity.

It was really cool to see Chuck Billy make an appearance on the last track entitled 'Crazy.' How was it having your old friend Chuck back in the studio?

It was cool. He is so easy going man. He is a lot like us in many ways and fits in fine. He actually moved out to our town we live in and we hang out with Chuck off and on. We go on pretty long motorcycle trips with him. It is not like calling up some guy, he is our buddy. Darren, Chuck and I were planning on making a side project and do an album. It never got so far to where we recorded anything but the fact we got together for a length of time and worked on something together shows the relationship **SADUS** have with him. It made sense to have him come in and do some stuff. We wanted his segment to be most effective so we had him integrate his voice with Darren's. This was more than just someone offering their vocal talents; we worked out ideas with him. We were all in the studio together. A lot of guest appearances are put together with the person going to a different studio by themselves or through sharing files. This was the real deal.

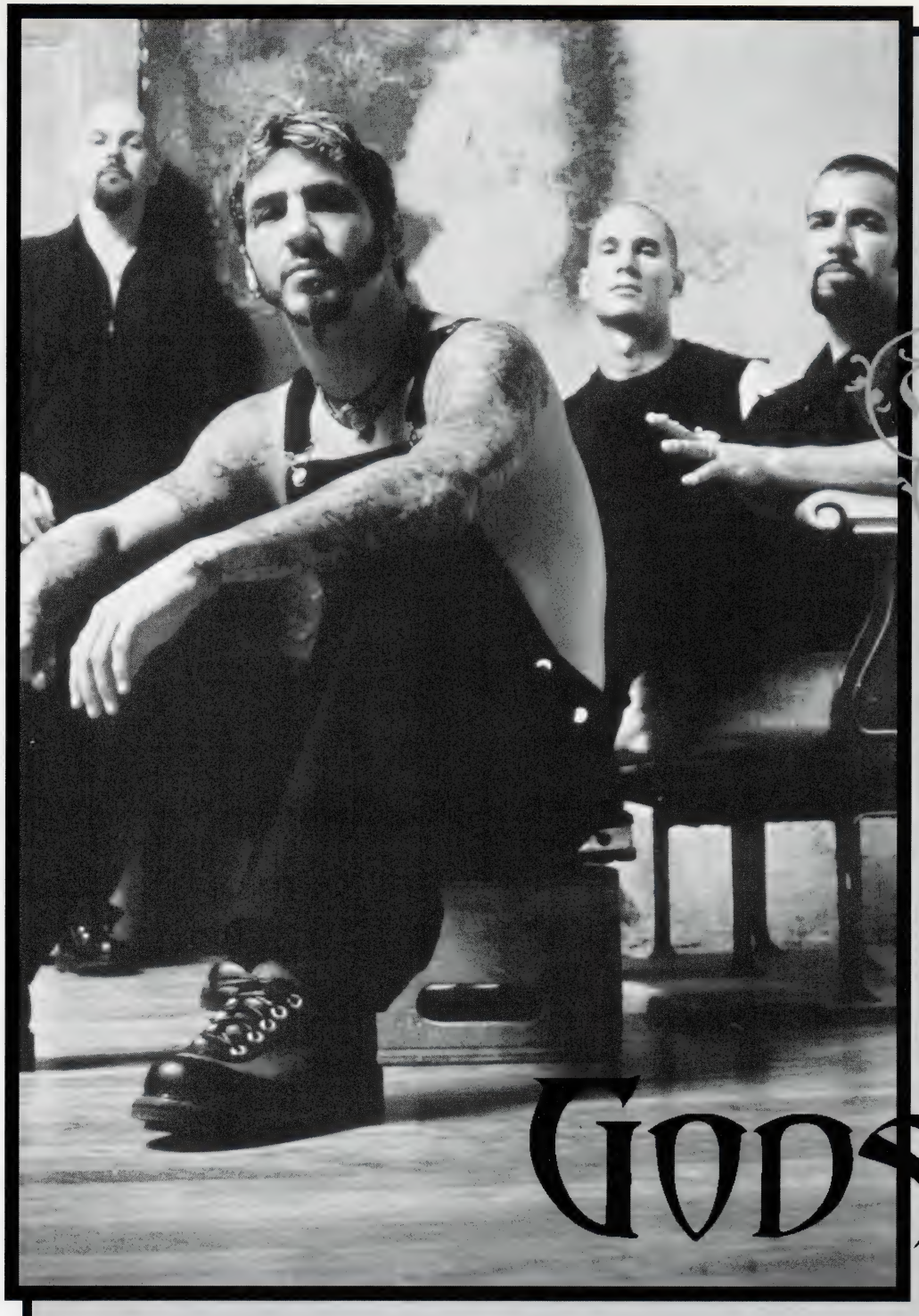
How did you decide which song he was going to contribute to?

We knew which song we wanted to have an outside vocalist appear on since the lyrical conception. The lyrical content is a weird play on ideas and available for interpretation. It can be looked at as is an exchange between two people with one accusing the other of being a certain way but it can also be looked at as someone being schizophrenic. We needed two different vocalists to make it seem like two different personalities talking to each other. I particularly like the blend of their voices because Darren and Chuck are ranges away from each other. It was a given which song we wanted him to sing on.

Your fretless playing is a Steve DiGiorgio signature sound. What attracted you to the fretless in the beginning? Did you just want to expand your sound?

I have never just been into modernized instruments and I love unique sounds. When you listen to the bass guitar players of the world, there is this huge pond of similarity and there are always a few guys who try to stick out and find their own sound. I always knew I wanted something different. It's not like I brought an obo into metal, it is still a bass so it's not a big deal. The fretless bass doesn't even have to sound different if you don't want to but because the absence of frets you can really make it sound mean. That is what I try to do.

THE END



Even with all their success, GODSMACK are still striving for more. Sully Erna and Shannon Larkin sit down with Pit to talk about their new album, IV, as well as their touring with METALLICA and even a few black metal legends.

GODSMACK

BY CHRISTOPHER ALO

Pit: Last time we spoke you said that GODSMACK didn't yet have "the black album" that METALLICA did. Do you think this is your "black album"?

Sully Erna: I do, I really do. I think it's the strongest material we have written yet and a lot of things are starting to line up for us. The temperature for the rock market is much better right now and this is truly an expansion for us. The songs are a lot broader than we have ever written before. They are not so bland; the songs feel like more of a composition right now. There is a good chance that this could be that album for us.

You spent an entire year on the road supporting METALLICA in Europe and the U.S.; no other band has done that much roadwork with them at once. How was it?

SE: It was really surprising because the reaction from the fans was great and we know how tough a METALLICA crowd can be. But I think we won over a lot of fans from that. But we've been around now for 10 years and I think we've grown with our fans. I think we are just a simple rock band and we don't claim to write the song that is going to change the world or change music in general. We just like writing great songs. I think this record has a little bit of something for everybody. I think its tough enough for the guys to poke their chests out too, but some sweet songs too for the girls. I think there is stuff that is just as tough as some of the previous records.

Shannon Larkin: I learned a lot from that tour. I just remember watching them and thinking, man, that is how the big boys do it. That tour was so overwhelming, we toured with METALLICA for over a year. James Hetfield would come in and sit down with us, he even road in our tour bus with us. But James sat and told us old METALLICA stories and it was just intense. I was sitting there going, wow, Hetfield is talking to me! I had the *No Life Til Leather* demo, so it was just surreal. Sully and I both used to party like rock stars, but Hetfield showed us how much it means to remember the moments than to lose it in a haze of alcohol and drugs. But that tour was a lot of fun. I remember playing in Norway hanging out backstage with Satyr from SATYRICON. I was so psyched to meet that guy, he is a legend.

SE: I really respected what METALLICA accomplished and I feel you could always learn from them. You can learn how to organize your press schedules or to respect each other's privacy. James Hetfield is an icon, yet he would come into my dressing room everyday just to say what's up. He would pick up a guitar and jam; he didn't have to do that stuff. But just being personable and very down to earth and human. When you are touring with your heroes and

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they treat you like that. When you have bands like METALLICA or AEROSMITH, our childhood heroes, telling us that they like our band, you have to be doing something right.

Sully, you produced the album yourself, but did you get some legendary help in the form of your engineer.

SE: It was really the guys in the band who voted me in as producer. I've pretty much produced every record that we have done. I know how the band should sound and no one will work harder than me to get that sound, so why pay some other guy big bucks just to have his name on it? But we did have Andy Johns as an engineer and he's done *Zeppelin II, Zeppelin III* and *Zeppelin IV*. This is the guy that was in the studio with Zeppelin and did "Stairway To Heaven" and "When The Levee Breaks". To have him on board with us to engineer and mix this record, sonically, he made this record sound amazing. We could have written great songs that sounded like crap. I think the marriage of the two made it.

Several of the tracks on IV really sound like you have expanded your vocal range. How much of that comes from quitting smoking?

SE: It was kind of where I heard the melodies on the record, so I don't think I did it intentionally. I wasn't conscious of it at the time, but I do feel better when I sing. Cigarettes are tough on your lungs and tough on your throat. I feel a lot better; it's good to get your wind. It never affected my voice, but now that I don't smoke, I feel like I can stretch out my voice a little more.

On the new album, you definitely seem stretch out quite a bit.

SL: Sully has always had changes like that. The first album was mainly heavy, but then it had "Voodoo", which was mellow, but people liked it. *Awake* had "Spiral" and *Faceless* had "Serenity", so this is just a natural progression. Guys like the heavy music, but if you have a song like "Voodoo", the girls like it. I mean, we put out an acoustic record and didn't lose our fan base and it was successful. I think that's because "Voodoo" was on the first record and that didn't put the ceiling over their heads. Slayer couldn't have "Serenity" on one of their records or they might really lose their fans (laughs). But I don't think we have to worry about that because our fans are a little more open minded with what we have done before. That's not to say that **GODSMACK** fans are any more open-minded than a SLAYER fan, but it's what you expect from your band. But this new **GODSMACK** record is a good hard rock album. It's like the difference between AC/DC and METALLICA. AC/DC still draws the METALLICA fans, but they are more rock than they are metal. I think with the hits that this band has had, we have more rock songs than metal songs. But we are obviously influenced by metal bands.

PHOTO BY FRANK WHITE

"To have him on board with us to engineer and mix this record, sonically, he made this record sound amazing".

Speaking of influence, I just saw a GODSMACK tribute album that was obviously all covers. But there were bonus covers of bands that influenced GODSMACK and it included BLACK SABBATH, VENOM and METALLICA, I was wondering what you thought of that.

SL: METALLICA and SABBATH yeah, but I don't think the other guys ever heard of VENOM, but I'm a VENOM fan. I hung VENOM posters on my wall and I just bought the re-releases of *Black Metal* and *Welcome To Hell*. "Black Metal" live on that is just totally rad.

UNIVERSAL RECORDS

Sweden's **KATATONIA** have been recording dark and bleak albums of immeasurable quality for years, but their newest album might be their career high. Their music is haunting and atmospheric yet intrinsically captivating. The gut wrenching despair found on The Great Cold Distance makes **TYPE O NEGATIVE** seem like **HELLOWEEN** after overdosing on happy pills.

Pit: Is there some irony in the fact that the title of the album is* The Great Cold Distance, *but you recorded it during a record breaking summer?

Jonas Renske: Well I guess you can see it that way (laughs). I think that when we started writing songs for this record it was still cold and when we discussed what we wanted it to be like we wanted it to be musically very cold and dark. I think it was just good for us to be locked up the whole summer and work on it all summer.

Is it difficult to continue to sound so sorrowful and so full of loss when the band is moderately successful and things aren't always so bad?

I've been thinking about that and I've come to the conclusion that I have something in myself that makes me able to switch moods. It can be a good day and a sunny day outside, but if I want to create something for **KATATONIA**, I put myself in a state of mind, which is untouchable by outside things (laughs).

I really enjoyed* Viva Emptiness, *but* The Great Cold Distance *seems far ahead of that and could be your best album to date. Did you do anything different either recording for the writing or recording this time?

Well this time we did take a lot more time to record this album. We took like three months to record this in the studio, which is very much for a band like us, just unheard of. We were just extremely picky with everything and I think you can hear that. The result gives it a much better sound, but other than that it was the same procedures I think. We just spent more time on the individual instruments. We wanted the bass to have more of a leading role in the production and Daniel is doing very good work as far the drums go.

Well what is it that makes yourself and Anders work so well together as songwriters, and how does that collaboration work in regards to songwriting?

For this record we have been collecting small ideas ever since the release of *Viva Emptiness*. We just have been recording small guitar ideas or vocal ideas. A year ago we listened to all the ideas, and then we started to work. We set up a small studio at Anders' apartment and spent pretty much every day there until the album was written. We sort of inspire each other I think to push the

BY CHRISTOPHER ALO

limits a little bit. If he comes up with something good, I want to come up with something better. But we are always in the same direction, which is why **KATATONIA** sounds like this. We have the same goals, just with different ways of going there.

***This album sounds like it picked up where* Viva Emptiness *left off in that it's more guitar driven and heavier than say* Last Fair Deal Gone Down.**

I think it's aggressive for **KATATONIA**. I think it's something that we started to notice when we were touring for *Viva Emptiness*. In the band we enjoyed playing the heavier stuff and the audience seemed to also get into the heavier parts. I think that's why maybe unconsciously we concentrated more on the heavy parts for this new album.

You filmed your first real music video for "My Twin"; the video came out great but also looked slick and very expensive.

Yeah I think it wasn't the most expensive ever, but it did cost some. I am very happy with it being our first real video. We didn't know anything about how things like that are done, so we contacted a director in Sweden because we liked his style. We told him to come up with the storyline because we don't have that kind of experience. I think he did a very good job.

When* KATATONIA*'s name is brought up, many people feel that the band is totally underrated and should be much bigger. I myself feel that* The Great Cold Distance *could be a huge success on American rock radio. Is it flattering to hear that but also frustrating?

Well that is exactly how I think about it (laughs). It is great that some people have this opinion about us, but it's also very frustrating that nothing like that will ever happen to **KATATONIA**. I am used to situation. I can't say I don't care, but I'm not losing my mind because it has been like this for a couple of years. I just hope that we can grow as a band in our own pace and hopefully it will lead to something like that. We would like to get some recognition in America because we have never properly released our records over there and I don't think we've ever been on the radio or things like that. If it happens it would be really cool.

OPETH and* KATATONIA *always seem intertwined, and you both made your live debuts in the U.S. at Milwaukee Metalfest 2000. But since then OPETH have done more than a dozen tours over here while* KATATONIA *has only done a second single show.

It's record label politics because OPETH were lucky enough to get an American record deal and have all their records released in the U.S. They have a label that could actually bring them over there, and Peaceville only sends our albums to the U.S. so you can buy the imports and its not big quantities. I think we need a label to do a license or something like that. It is a bit frustrating for us as OPETH are getting well-deserved success. But we are looking into coming over for a few shows or even some festivals.

What's the status of the BLOODBATH Live from Wacken DVD/CD? Is that still coming out?

I think so, but I have no idea when it's going to happen. I think there were a lot of label politics involved in that as well especially with Mikael now being on Roadrunner. I think the labels will have to work something out.

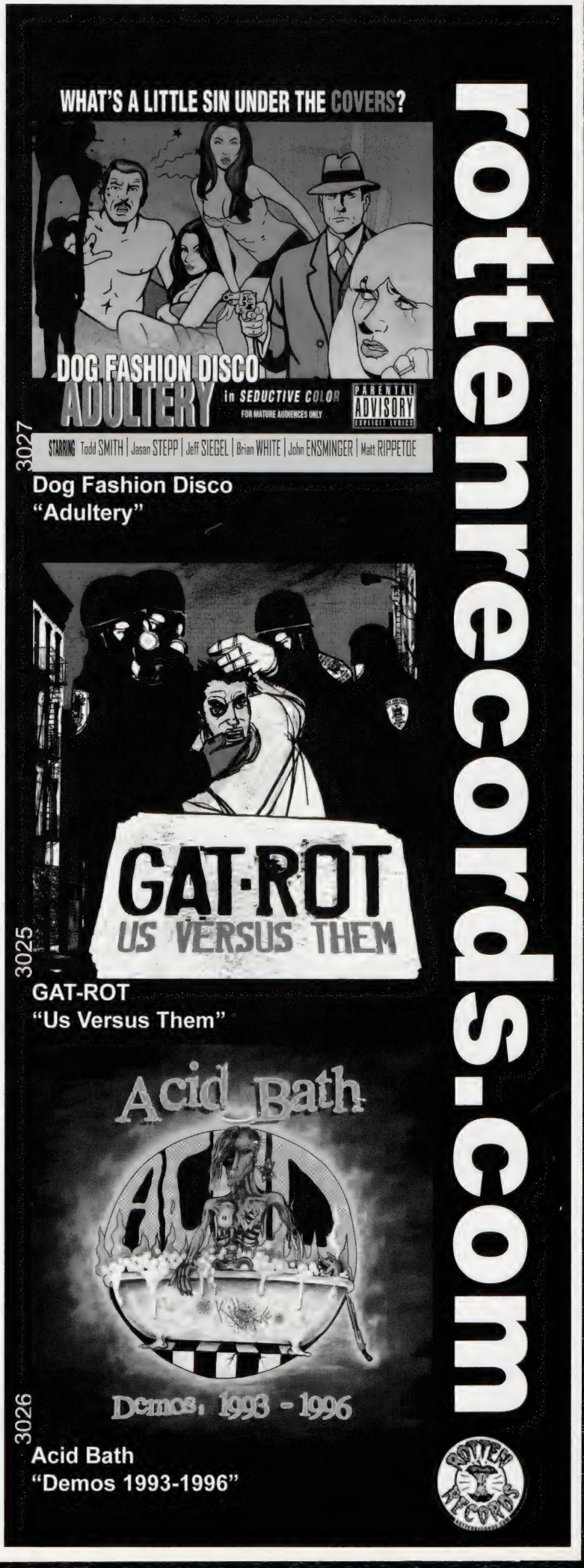
Are you still looking for a regular singer for *BLOODBATH*?

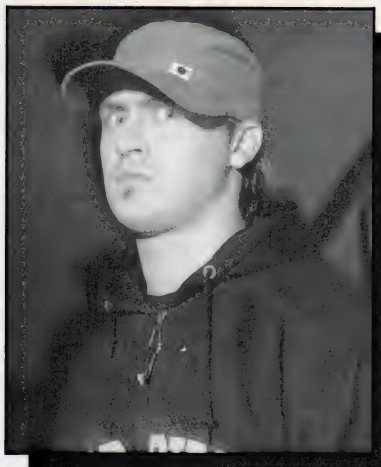
Yeah, it is still the case. I haven't heard anything in quite a while. I know Anders is putting stuff together while we are looking for a singer, maybe an unknown. We did the first album with Mikael from OPETH and the second with Peter from HYPOCRISY so I think we will also discuss if there is a known vocalist that maybe we will use.

We are very early into the year, but I can see* The Great Cold Distance *easily being one of the top albums of the year. But does it ever bother you that no matter what you do there are some fans that wish you would just return to the Lord Seth / Blackheim days?

I know. As a music lover myself I can think that people like that are very narrow minded, but I also have to respect that kind of opinion. That's because I have that kind of opinion myself with certain artists, so it doesn't really bother me. I take it as a compliment that instead of just forgetting about the band they at least talk about the old days, they still like the band from what we sounded like before, but I don't care really. I just move on really, the old albums are still available for those people. But I can't stress enough how much I really want to bring the band to U.S. It's what I really want to see happen.

PEACEVILLE





DECAPITATED

If I had to pick a nominee to carry the torch for death metal, DECAPITATED would be one of my candidates. Since 1996 the band have put out four genre-defining albums with their most recent release *Organic Hallucinosis* easily taking the prize. A little unsure what to think of longtime vocalist Sauron leaving the equation, they reaffirmed my belief that this is top-notch technical death metal. New blood Covan spoke to Pit Magazine about being grabbed from his day job and getting the gig of a lifetime with DECAPITATED.

BY DEREK HUBBARD

Pit: Tonight is the last night for* DECAPITATED *on their twenty-six-date North American tour with NILE, HYPOCRISY and SOILENT GREEN. Did the tour turn out to be a success for the band?

Covan: For how great of a response we received was quite shocking because we were an opening act on the tour. We didn't think the shows were going to be so successful for us. It's very uplifting to see this. But now we are getting ready to head back to Poland to rest up for a little while before our return in a few months.

I understand you were not apart of the band at the time but a couple years ago CANNIBAL CORPSE made two separate attempts to invite* DECAPITATED *out on the road with them. What were the reasons* DECAPITATED *were so hard to import to our shores?

There were some problems with private shit within the band such as school exams and such. When the band started to take off there were members still attending school and that was something of importance to all of the guys. It's pretty cool to have CANNIBAL CORPSE pushing so hard for the band to tour with them. Who would have thought **DECAPITATED** would catch the ear of CANNIBAL CORPSE and they would like it so much they wanted us out on the road? Quite a compliment.

Organic Hallucinosis ***hit stores just six days ago. What are your expectations for this record? Do you see it being the most receptive record to date?***

We only hope people like this record as much as our previous work. It's different than *The Negation* or *Nihility*. We took it to another level. Hopefully old fans will accept this record and we will also be able to draw in some new listeners. That's what we are hoping for. We sold 300 copies so far in the US with first week sales to our amazement so who knows what will happen next.

Organic Hallucinosis ***marks your first appearance. Were your plans to establish yourself as your own vocalist, or did you try to manage a little of Sauron's influence in with yours?***

It's obvious when you put on the new record we are different vocalists. When I was riding to the studio in the summer to write and record *Organic Hallucinosis* I thought I was going to try to continue what Sauron was doing. The band said they didn't feel I should do that and wanted to try some different shit. For days they kicked my ass trying to help me get my own sound working with different death metal pitches and even some thrash and black metal sounds. I was so completely wasted after the recording. Vodka, red bull and weed didn't help me as much as I hoped it would (laughs).

Was it hard for to find a new sound for the band, with your vocals under such scrutiny?

It wasn't hard because I really enjoyed seeing all the different sounds I could reach with my voice. But the whole writing and recording of the album was rushed. The band didn't sit down with each other and rehearse the songs. We went to the studio and had one month to write and record *Organic Hallucinosis*. There was not much time at all. I was shocked that we were able to actually meet the deadline but they are professionals. To tell you the truth I haven't been into death metal for that long. I've only been the bands singer for six months and everyday I still learn new shit about music. Working with these guys is like going to mother fucking music school.

Since you were a fan of the band before you were asked to join, what is your favorite* DECAPITATED *album?

For me I love *The Negation* because the production is very good and the music kicks ass. Fans of **DECAPITATED** seem to really love the album *Nihility*. It's a fucking classic death metal record. *Organic Hallucinosis* is a great record for smoking weed or driving in your car. There is a lot going on and you won't find yourself bored when you listen to the record. It is a little more complicated.

How much actual writing does each member contribute to the band?

It's Vogg and Vitek who handle practically everything. There was one song that Martin created something for but it's mostly those two. Vogg had a lot to say about the vocals as well. He's the master of **DECAPITATED** (laughs). It's nice to have somebody instructing you in the studio. Working as a team in a band always brings about a better product.

I read that bassist Martin was drafted to the military in Poland and that is why he had to leave the band. Is this true and what is he doing at the moment? Will he be back in the band at some point?

Yes this is true except when Martin was drafted he had to attend school once again to avoid the draft. Polish government will draft you right away if you are of the age and have no family, job or are not attending school. I had some problems with this as well. While I was changing address on three separate occasions they came to my house looking to draft me because I had quit school. I had to escape from Poland to Canada for seven months because of this shit.

It was quite funny to see the controversy surrounding the bands name in Entertainment Weekly over here in the US. How do you respond to things such as this and what's your take on the whole ordeal?

Some dumb fucking journalist had too much free time. Who the fuck would look at the Al Qaeda beheadings and find relevance between that and our band name and then write story about it? Come on now. We just laughed our asses off over this.

"Day 69" is my favorite track off the new record. The drum break in the middle is fucking nuts!

It's "Day 69" for me too (laughs). The drums make that song so badass. The label really liked that song for some reason as well. They wanted to film a video while we were on tour in New York for the track. We didn't accept the offer though because it would have been so rushed.

You're signed to Earache Records at the moment. How do you feel they are handling the band? Where do you stand in your contact with them?

This is the last album in our contract. We are looking at other offers right now. Century Media and Nuclear Blast are two labels that have been talking to us. Earache has done a good with us but we are ready for something different now. Sometimes you need to change things in your life to take the next step. We want to make **DECAPITATED** a legacy and that is what we plan on doing.

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KayoDot

BY RYAN BARTEK
PHOTO BY LINDSAY BELLARD

Now that we've passed the halfway mark of this decade, it is clear that we've reached a new general atmosphere at large in the music world. KAYO DOT is an excellent example of the growth we've witnessed, siphoning an avant-garde, atmospheric form of experimental with spacey doom overtones. Dowsing Anemone With Copper Tongue is a very somber album, complete with jazzy layers and brooding rhythms, defying numerous genre clichés. Most songs clock in at the ten plus minute mark, getting progressively darker and pulsating. Ever thought about mixing the bizarre segue ways from TOOL's Aenima with a darker version of FANTOMAS? It is a very challenging record, one that will easily obtain a persevering shelf life. Anyone open to progressive music will find a great deal of merit in this body of work.

Pit: Where does the name come from?

Toby Driver: It's a name from Hebrew which means "God is Good"; I guess it's somewhat Biblical in nature if it's the shortened form of "Tobias". Although I don't believe, I have Jewish lineage.

Tell me the inspiration for the album title?

It's just pretty - think about how that would look. Nice, right?

Who did the layout? Explain the importance of artistic exhibition as it coalesces with your music?

I did the covers and Dan Olivencia did the insides. In terms of the importance of a visual aspect to our music, there is none. However, I'm pretty adamant about having all the visuals related to our band be close to us somehow, whether it be one of us doing the artwork or a friend of ours, it has to have some personal relevance. Dan for example is a friend and to make his images he used the hair of Mia, our violinist.

What is the general message of the band?

The band has no message whatsoever. I personally care about human rights, animal rights, the environment, and pacifism. However, that stuff doesn't show up in our music; we aren't a political band.

Who would you describe your sound?

KAYO DOT's sound is iconic of the future of metal; it exemplifies the desire of musicians to be adventurous, forward-thinking and constantly creative.

When is going too far?

When others get hurt.

Would any of you run for political office?

I can't really speak for the rest of the band but I think I can safely generalize that all of us think the entire system of politics is too fucked up to get involved with.

What do you think of the Beatles?

I don't know them personally, but I think their music is some of the most masterful rock music ever created.

What's the best guitar pedal on the market for metal?

The BOSS TU-2.

What is "The Holy Tripod?"

It can be any instance of "three's" in nature and they grey area in between; the states of matter, the points of a parabola, Tetragrammaton, Anaphaxeton, Primeumaton...

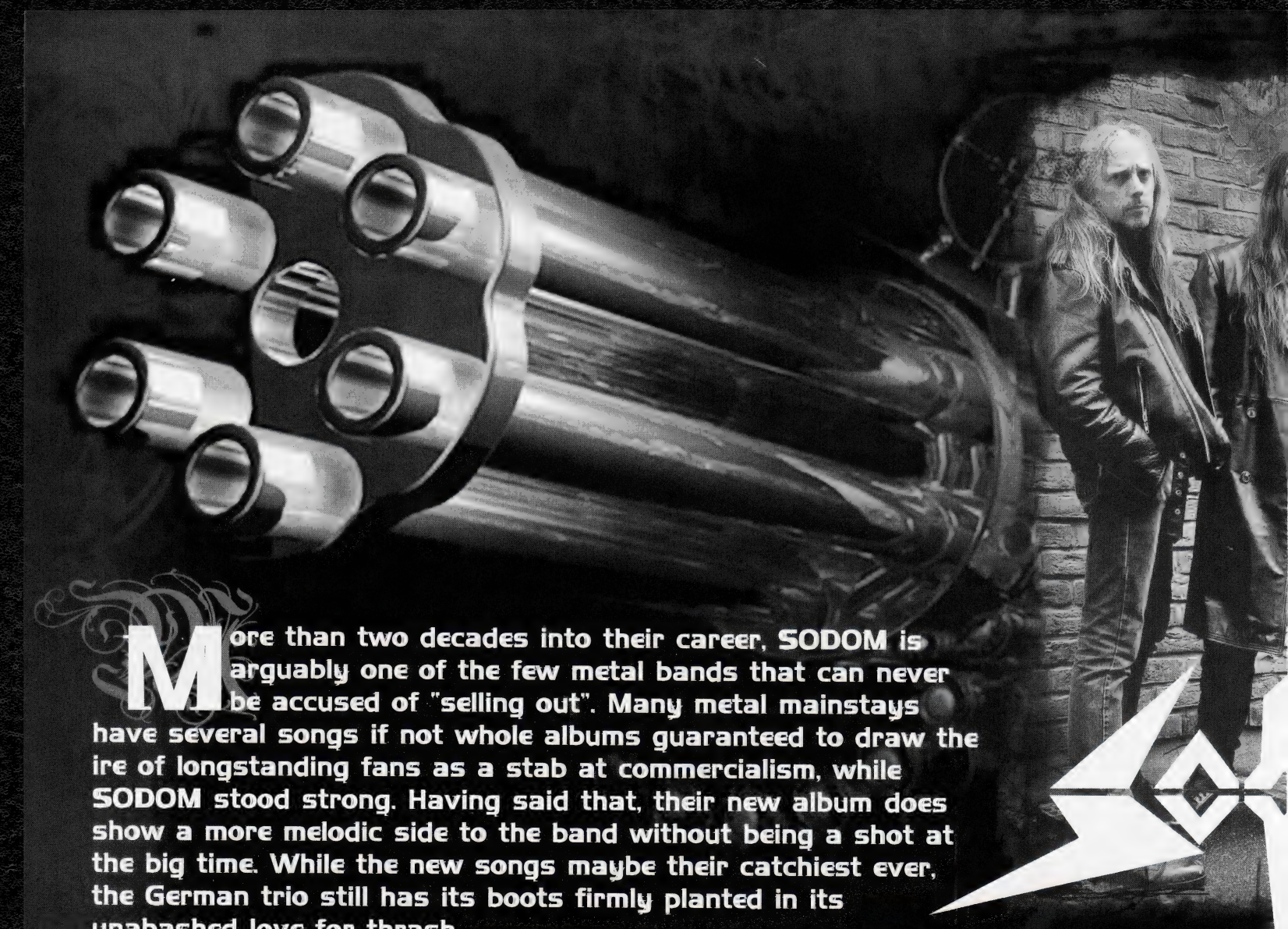
What do you think of straight edge and vegan bands?

I think music is a perfect outlet to express oneself about any issue.

Is there a way to conquer the absurdities of American society?

Make an effort.

ROBOTIC EMPIRE



More than two decades into their career, SODOM is arguably one of the few metal bands that can never be accused of "selling out". Many metal mainstays have several songs if not whole albums guaranteed to draw the ire of longstanding fans as a stab at commercialism, while SODOM stood strong. Having said that, their new album does show a more melodic side to the band without being a shot at the big time. While the new songs maybe their catchiest ever, the German trio still has its boots firmly planted in its unabashed love for thrash.

BY CHRISTOPHER ALO

Pit: I wanted to ask you about your first ever mini-North American tour. Over twenty years in the making, how did it go?

Tom Angelripper: It was great. We just came over for a few shows in New York, Virginia and Canada with Finntroll, which was great. Every night we played in front of a few hundred people. I was surprised that after the shows in America people go home. In Germany people stay in the club and drink beers. But in America and Canada, they kick people out. We liked playing New York and we will be back in August and then we will do Los Angeles and then Mexico City. But we have to do a bigger American tour, which we will try to do in 2007.

The current version of SODOM with Bobby and Bernermann has been together for over ten years. Why has this lineup been the one to stay intact?

I don't know, but I think there is a really good friendship between us. These guys accept me as a bandleader. Chris Witchhunter for example, he never accepted Tom Angelripper as the chief of the band. These guys support me and we can talk about anything and then just go and make music. It is the strongest lineup and I don't want to have any problems in the band.

So let's talk about this new album. First off, why release a self-titled album at this point?

The new album is just called *Sodom* because when we looked at the artwork, we couldn't think of a title. We are the band **SODOM,** so we don't need any title for it. We have been together for 10 years and it's our strongest lineup, so we call it *Sodom*. There is no message behind it. Its 10 years and we want to celebrate it with a new album.

There is something very special about this new album and the advance reviews have been phenomenal.

A lot of writers are saying it's the best album after *Agent Orange*. I never mind that, it's not true though, there are many good albums after *Agent Orange*. You cannot compare it, but *Agent Orange* was the most successful. For the new one, we just tried to write better songs. If you compare *Sodom* to *Code Red* or *M-16*, it's a bit different. We tried to write better choruses and most of the songs are new classics. If you listen to the chorus line you hear it once or twice and never forget them. That's really important for **SODOM**, but we did not go commercial or anything.

That is true; some might say you stayed close to your own style even to a fault.

But that is the reason why **SODOM** fans are still with us and are still always there waits for new stuff. The first thing is music. When we go to rehearsals we are metal fans, we are thrash metal fans. The record company has said if we were more commercial we would have more success, but we always do what we want. I don't want to have any **SODOM** fans disappointed. We just try to write better songs and be better musicians from year to year, but we are still **SODOM**. We want to keep it **SODOM**.

I think the songwriting is definitely up a notch and the songs have more melodic feel to them in addition to being a bit slower. It's not just thrash for speed's sake.

SODOM is not the fastest band in the world. I think there are there are a lot younger bands that do faster a lot better. I think that we just want to write better songs. This time we tried to write the songs more based on the vocals and it gave us a chance to make better vocal lines. I think the new album is

melodic, but also brutal and aggressive.

***But there are bound to be a few fans that won't like the melodic side of* SODOM. *This would probably be the same fan that felt that* SODOM *sold out after* Obsessed By Cruelty.**

Well there has been so much response from fans from e-mail and fans that are really diehard fans that really liked *Obsessed By Cruelty* who say the new album is great. They know that we cannot do an album like *Obsessed By Cruelty* nowadays. Plus they say **SODOM** has always kept the spirit. But we are no longer a black metal band. We stopped being a black metal band in 86 or 87 when *Persecution Mania* came out. I don't want to have anybody disappointed. You cannot make everybody happy, but I always try to keep that spirit.

For this album you used former* SODOM *guitarist Andy Brings as producer.

When we recorded the bass and vocals with Andy Briggs I knew it was a good idea to do it. He played in **SODOM** for a couple of years and he is a guitarist himself and he had a lot of ideas. He had different ideas for the bass and vocal lines. When we go to the studio, the songs are finished, we don't need a producer in this way, but we need an engineer who has good ideas.

Is that why you stopped using Harris Johns, because he didn't have those different ideas?

M-16 was the last album that we did with Harris Johns. He was sometimes just like engineer it and he had no good ideas, he would say just do it. But I need someone to kick my ass, you know? I need someone to push me and to have ideas. Andy told me that I am one of the best thrash metal singers, and I can do more than I did on *M-16* or *Code Red*. So I tried (laughs). In the end I am really satisfied.

It's been five years in between* M-16 *and* Sodom, *which is the longest time you have ever spent in between albums.

It was the music business. After *M-16* you have to wait for a new option to come from the record company. The record company wanted to wait to do the **SODOM** live album, which is a kind of tradition to release a live album after four studio albums. Then we started working on the **SODOM** DVD, *Lords of Depravity*. But didn't realize it would be two or three years to get that finished. But the record company wanted the DVD to come out before the new album. They wanted us to just record one live show, Wacken 2001 and use some interviews backstage and put it out as the DVD. The producers said it's not enough; we have to do more than that. We need a historical documentary. After that decision, that's when the work starts. I needed to get all the material, make phone calls to the ex members, scan thousands of photos. In the end I'm satisfied with the DVD but it took a really long time.

The DVD must have been an undertaking; the amount of information is overwhelming.

Yeah, even if you are not a **SODOM** fan, you can learn something. The eighties metal scene, living in Germany, but the most important thing to me was to get the ex- **SODOM** members because I didn't have any contact with them. A year before the DVD release, I had a class meeting with all the ex-members and we drank beers and I asked them to help me out with the interviews. The only person that didn't want to do it was Chris Witchunter. He said, you kicked me out you asshole, you kicked me out in 1992, and I don't want to help you. But I told him that he was a big part of the history so I gave him money and he did it (laughs)

You recently did an interview where you seemed to slam VENOM and CELTIC FROST for attempting their recent comebacks. The translation I read was from a German website so could you comment on that?

I never said that, they changed the words; it said that I didn't like that VENOM and CELTIC FROST was doing reunions to make money, that's not true. I was a big CELTIC FROST fan and I was a big VENOM fan. But I was a little disappointed when I heard the new VENOM album, it's not the same when you compare *Metal Black* to *Black Metal*, it's not the same. That's my opinion as a metal fan, not as a musician. Now CELTIC FROST is coming back after 16 years? I don't know, I think that the spirit is gone. I never want to talk band against any of these musicians, it is just my opinion as a metal fan. They deserve to make money if they want, that's OK. What I want is more respect from my band from magazines, that's what I want. I don't like it if there is a reunion and it gets pushed in every magazine. I want more respect from the German magazines because **SODOM** is a band, which has always been on the scene for 25 years. There has been no reunion, there has been no comeback, and **SODOM** has always been on the scene. That's part of the business, they have to respect that.

ONE MAN ARMY AND THE UNDEAD QUARTET

When I read that THE CROWN had disbanded I was struck with disappointment. I felt it was too soon and there was more thrashing for these Swedes to do. ONE MAN ARMY AND THE UNDEAD QUARTET thankfully came through and blew away any kind of expectations I had, as it would be Johan Lindstrand's first attempt at song writing. After writing ten of the twelve debut songs on his own, Johan proves that he is a ONE MAN ARMY.

***Pit:* ONE MAN ARMY AND THE UNDEAD QUARTET *is making a very strong a first impression with everyone. How satisfied are you with your debut* 21st Century Killing Machine?**

Johan Lindstrand: I couldn't be happier. Considering I am not a very experienced songwriter and these are the first songs I have written for a band there is certainly room for improvement; but that should always be the case. I think the record turned out amazing. I love the album.

In your previous band THE CROWN you limited yourself to strictly lyrics and vocal duties but with* ONE MAN ARMY *you are the main songwriter. Was your plan from day one after the split with THE CROWN to start a band where you were involved with every aspect of writing?

I didn't know what to do after the split-up. I was very pissed off and frustrated after they just threw in the towel. Two months went by before I even picked up my guitar. It wasn't intentional but I started writing because I had a lot of energy left over after THE CROWN. I was on my own after that and didn't know what to do so I just started to write and had six songs for a demo before I knew it. Everything just went from there. I will still handle all the lyrics but next time around we will share the duty of writing.

How important is it for you to express yourself holding a guitar instead of a mic?

I am not the best at playing guitar but I can write some really cool riffs. I leave the guitar playing in a live setting to the professionals and I focus all my energy on vocals. It is really hard to do an excellent job on your vocals when you have to focus on playing at the same time. I don't miss holding a guitar on stage; I've got my mic stand (laughs).

The writing of the new album was done all on your own?

It was not a group effort really at all. I was alone for six months in the band and referred to myself as only **ONE MAN ARMY** and wasn't sure if I even wanted a complete band. My main intention was to just record a simple demo and see what could come of it. I went into the studio with my good friend Valle Adzik (IMPIOUS) and he helped me out with the drums and bass. Once I heard the heaviness and power of the demo I was like damn this needs to have a full line-up. Basically I did those first six songs by myself with Valle adding in a few riffs. Then Pekka and Mikael fell into place that both did one song. I ended up with ten songs in all. It will be different this next time around. It will be all us working together.

***So in the beginning it was just called* ONE MAN ARMY *and once a full line-up was in place you added* AND THE UNDEAD QUARTET?**

I was calling myself **ONE MAN ARMY** but didn't mention the name to anyone else. When I decided to turn this into a full band we had too add something because the original name was fit for a solo project. I am a big fan of the *RAMBO* movies and also the 60's rock bands that had long names so that's what helped inspire the naming of the band. I think it is a cool and unique name.

It has been two years since THE CROWN went their separate ways. That's not much time to get a new band launched, signed to a label, write and record your debut and complete two months of touring. Are you pleased with how smoothly the bands existence has been thus far?

Yeah definitely. You couldn't ask for a better start for a band. Of course my past with THE CROWN had something to do with getting signed with Nuclear Blast but I don't care. I did my fourteen years in THE CROWN and did my share of hard work so I think this is rightfully mine. Besides just signing a contract with us they have done an amazing getting the band exposed. It costs a lot of money to be the opening act on a CHILDREN OF BODOM tour for seven weeks. They also made it possible to record in a very professional studio and make a nice looking video. To get all this in less than one year of existence is pretty amazing.

As you said* ONE MAN ARMY *just completed their very first extensive European tour alongside CHILDREN OF BODOM and EKTOMORF. How was the band received live?

Many people came to us and said we got a great response considering we were the opening act on a three-band tour. There were 35 shows with full houses and the people were totally into it. Seeing a packed house of 1,500 people raising their hands to us was a great feeling. It was also very good timing for the debut album to come out while we were on the road. Hopefully on the next tour with HYPOCRISY and SOILWORK we will see some familiar faces from the CHILDREN OF BODOM tour.

How was the tour for you specifically? It has been quite awhile since you were on the road for an extended amount of time so how did you take to it? Were you excited or annoyed about spending two months away from home?

It wasn't that hard. We weren't sure if the tour was even going to be possible but after talking about it we all agreed that this was a chance of a lifetime for the band. We worked it out pretty well. People at home were helping us with bills while we were away so it wasn't a problem at all. I was kind of afraid doing a seven-week tour because we were only together for a year. It worked out so well though and everyone respected each others space so the next tour shouldn't be a problem. We will be better prepared this next time around.

Certain solos off* 21st Century Killing Machine *really strike me with a rock vibe. With mostly every other riff just being heavy and in trash vein, do you really try to shine with the solos and show the rock influence?

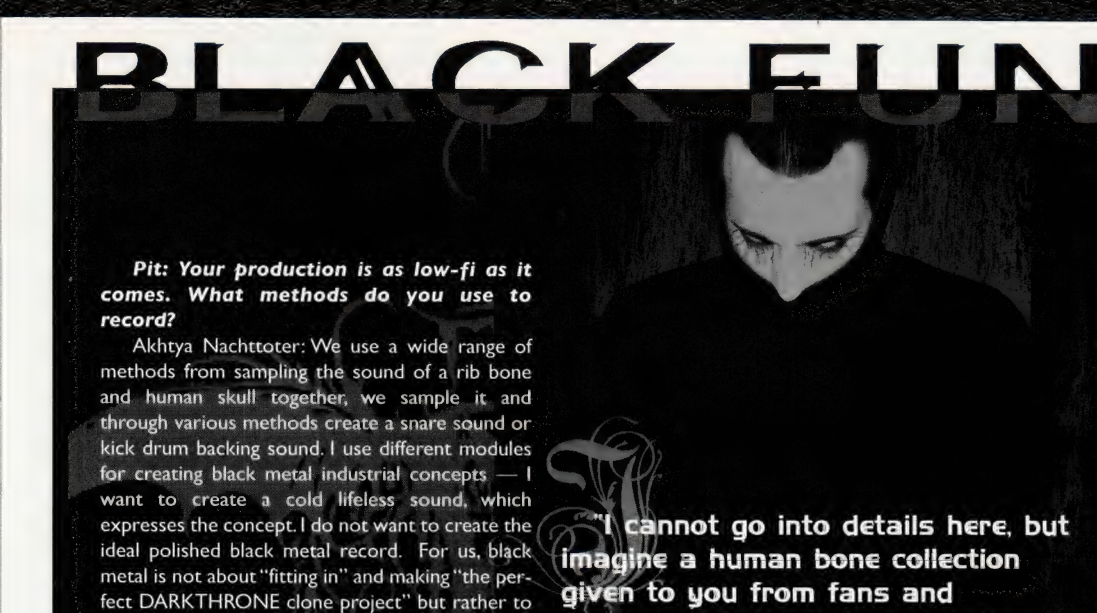
Yeah I am really into rock and want to make that clear in my music. I have always been a fan of Kirk Hammett's playing and Tipton and Downing from JUDAS PRIEST. I really love that shit. Mikael who handled all the solos had his heart in the right place when he wrote them. He's not the kind of guitarist who just wants to show off and that's important.

ONE MAN ARMY AND THE UNDEAD QUARTET

BY DEREK HUBBARD

BLACK FUNERAL

BY RYAN BARTEK



Pit: Your production is as low-fi as it comes. What methods do you use to record?

Akhtya Nachttoter: We use a wide range of methods from sampling the sound of a rib bone and human skull together, we sample it and through various methods create a snare sound or kick drum backing sound. I use different modules for creating black metal industrial concepts — I want to create a cold lifeless sound, which expresses the concept. I do not want to create the ideal polished black metal record. For us, black metal is not about "fitting in" and making "the perfect DARKTHRONE clone project" but rather to cause stress on the boundaries of black metal and the genre. That is the reason of the black metal concepts of the early nineties, to be different and express concepts not considered then. **BLACK FUNERAL** is doing just that now, with the lifeless industrialized sound.

Are you affiliated with Satanism?

Yes, but I work with a Luciferian base of mind and spirit, which is entirely Satanic yet reaching further back in its source than Western Satanism has tended to stay. The Luciferian path is a balance of both the carnal and spiritual, understanding everything we do today will create our tomorrow. That is, we are not depressed, sad weakened shells broken by a world we dislike.

How do you feel about the legendary chaos that transpired in Norway?

About the same as the original punk movement in the seventies, necessary. Those bands made great music but there was not much upstairs in terms of knowledge of the satanic spirit, except with Varg whom I wrote with before and after his little problems. He actually sought knowledge and was a good musician. I enjoy the Norwegian bands to this day. I wrote with Euronymous and he was not high on the intelligence scale to be sure, supporting child abuse and other anti-Satanic concepts. MAYHEM was pure hell however, I still listen to them. Those "hardcore" black metallers who support child abuse should be taken to any USA prison and see how black and evil they really are!

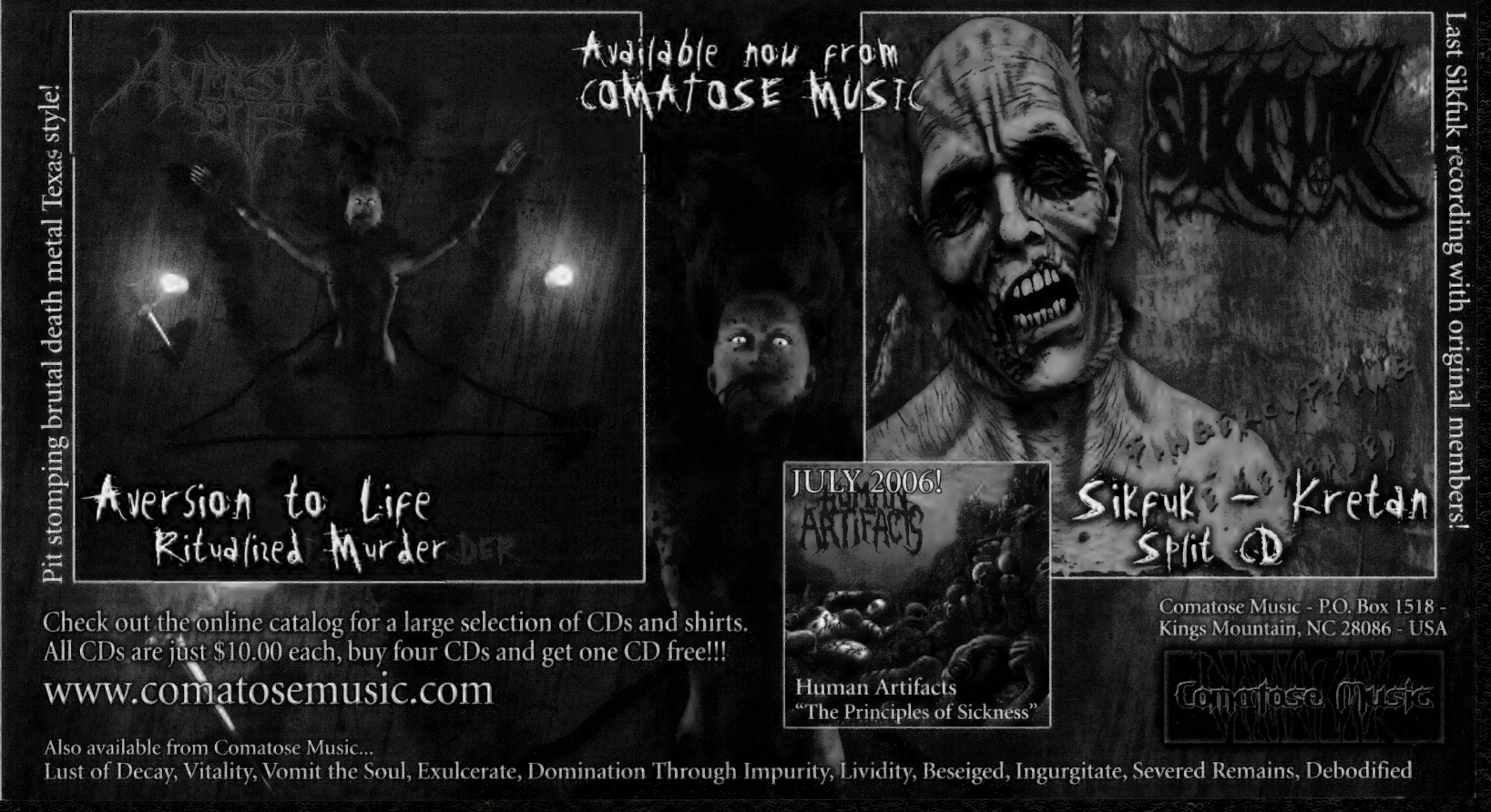
"I cannot go into details here, but imagine a human bone collection given to you from fans and purchased from medical supplies and such. Taking human rib bones, breaking sections and crushing them into a fine powder (this is difficult, the smaller the pieces, the more resistance to grinding) and performing rituals where we consume those human bone ashes in what the Tibetans call a "Kapala" (the top of a skull made into a drinking vessel) and at another time a chalice. We drank those and believe it or not human ashes taste similar to aspirin especially with Cider. That is ALL you are getting here! I would not trade one of these experiences for anything."

Ever wrote to Varg Vikernes in prison? How about Charlie Manson?

Yes I did, before he killed and after. He was a very supportive individual and I still have the letters, he supported my work and thus I supported BURZUM and the goal of Cymophane (a movement at the time which Varg was involved in), which was a spiritual awakening, aimed at and beyond the black metal scene. The goal was people avoiding Christianized black metal. To embrace the Heathen spirit rather than be liberated from those elements of Nazarene sickness. I find Charlie Manson a funny guy to listen to or read about, I could care less about him all in all

Who are the best American black metal acts and what American BM labels are you impressed with?

I enjoy ORDO TYRANNIS (on Flood The Earth) but I am a member of that band! Seriously I like LEVIÅTHAN as they have strong THORNS elements and are stretching the limits of black metal. VROLOK, XASTHUR, the old CRIMSON MOON, DRAUGAR and so many others I cannot recall at the moment. I like Moribund Cult and The End Records. Red Stream Records have remained a focused underground force for years as well.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Fields of the NEPHILIM

BY MICHA KITE

Carl McCoy is more of an elusive enigma than a man. Rarely has he ever granted interviews preferring to let the music do the talking and let the listeners resolve their own conjecture about everything from the lyrics to the artwork. There was a dark period when the devoted was in doubt of ever seeing an apposite FIELDS OF THE NEPHILIM release again (for some Zoon didn't cut it), but truly Morning Sun is omnisciently reflective of a dark timbre. I've been privilege to talk with many a musician and artist but getting a chance to delve into the mind of Carl's mysticism was a devout honor.

The vast army of changelings laid waiting for what seemed forever frothing at the mouth with suspense. Just as one was about to loose oneself in hopelessness there came a sign. "After the *Zoon* album which was 1996 I had started a couple of projects that weren't happening and I had a couple of problems with record companies releasing stuff without my knowledge and it kind of slowed the whole process up really. I spent quite a few years not being able to release anything because problems had been caused for me by them. *Morning Sun* was actually only born about two years ago and that's when I started the concept of writing and recording so for me its not that long for the record to be complete. I guess what is meant to be is what is meant to be."

A mighty gap unhinged the horizon and many fell into the mire of the netherworld. For without a fire there would be no will to forge. Somehow, the watchers found their way home to pastures where angels reside. "We had made an album called *Elizium* a few years ago and after that I kind of broke down the band and decided I wanted an answer back to *Elizium* which had different band members involved and the music was a bit more extreme… I felt at the time anyway. So I decide to put *Zoon* under a different name so the old audience didn't feel they were being tricked into believing it was the old, typical **FIELDS OF THE NEPHILIM** sound. In retrospect it does fit into the whole scheme of things but at the time it didn't seem that way. It was out of fairness to the audience so that I could point out that the *Zoon* album was a bit different, but now it fits totally. I just think its one of those things but it's all **NEPHILIM** to me."

Though the clouds enshrouded everything keeping all wings unlit, the raucous thunder of their plight arose in a hauntingly familiar way shaking the terrain and breaking the shackles that constrained the lost souls... "I've always been composing anyway but I don't have any members from the past. The bass parts aren't played by Tony but a friend of mine who's been around and who I've known for years. There's a few people honestly that I know who have similar backgrounds, flavors and tastes and it's obviously an important part of the sound of the **NEPHILIM**. I suppose you're referring more to the kind of "Straight To The Light" sound that's kind of reminiscent of "Psyconaut" and I kind of found some of the tracks from the past we never took further and I found that a bit disappointing really so obviously I wanted to pick those things back up. That's part of the concept of **THE NEPHILIM** and I think that's part of the whole picture of it and it's not down to individuals. I think that's kind of how I picture the whole sound anyway."

For 10,000 moments the great beast writhed in the works of TYPE O NEGATIVE, MOONSPELL, TIAMAT, LACUNA COIL (as well as countless others) as all were heavily worshiping at the feet of FOTN (MOONSPELL even blatantly sampled the spoken work from Alister Crowley). But even as these false idols cast their shadows across Nod there was no sign of Leviathans return. "I kind of follow me own nose, I mean I'm aware of what goes on out there but its nothing I would drastically strive for. I think with **THE NEPHILIM** and the concept of the band there are a lot of light and dark areas out there and we should use them because there are a lot of emotions to play around with. The influence of *Zoon* was in me more than anything."

Still, the changelings viewed these demigods as simple liaisons from the womb of the musical goat. They were viewed as false tears, but soon there was going to be an eruption. A painting of volcanic sounds capes. A gnashing of teeth... a rebirth. "It's always different and I don't have a format. It's always a chaotic approach and I've normally got sounds and pictures in my head so I kind of scratch down a soundtrack to a movie in my mind and I spend a lot of time on my own, especially on *Morning Sun*. I didn't see the light of day much and I didn't see many people when I was involved either. It was a bit of a reclusive process but sometimes it's necessary for you to see the truth rather than being influenced by the outside. It's not something where you go away and consciously go, "all right I'm going to make this record like this". It's like a jigsaw puzzle where you lay down a couple of parts and it becomes obvious where you're going to go with it. It kind of unfolds before your eyes and before you know it you've created a record or a mess (laughter). It's a chaotic approach really. I suppose the esoteric plays a roll as well as it's my nature and it's my character and I have to be true to myself and whatever inspires me. Its part of the whole thing and its part combination and chemical reaction of chords, sounds and vocals and you can't have one without the other. As long as it conjures up the emotions and feelings intended that's what's most important. It is kind of a magical process really."

They say there was the hour of Horus, the dawn of man, and now the age of science, but as technology rears its bestial head it strips the soul of the analog art form. Is it a killing technology leaving us all in limbo? "I don't feel it's very fitting for us because a lot of the audience collects the music of **THE NEPHILIM**. I think they want the package, the artwork and the actual physical hard copy. Same for me really, I mean if I like something I like to own it. I don't like to view it there as a lot of zeros and ones on my computer. I think it loses something and it's like when you go out and buy a book you want the hard copy and you want to take it with you and own it. You don't want to download it and print it out yourself. I think there will always be a case of people actually wanting to buy the product.

All the false signs of stigmata had finally came to an end and there was a deafening roar as the coiled one came into view accompanied by Behemoth and Ziz. It wasn't Christ the Seraphim had evoked, but McCoy. "Yeah that's me on the cover. I always create me own artwork and its part of what I do really. Its part of the imagery and what goes on in my mind when I'm making a record. In fact it often comes first. They go hand in hand and I can't do one without the other."

6.6.06 - Year XLI A.S. SATANIC STATEMENT #1:

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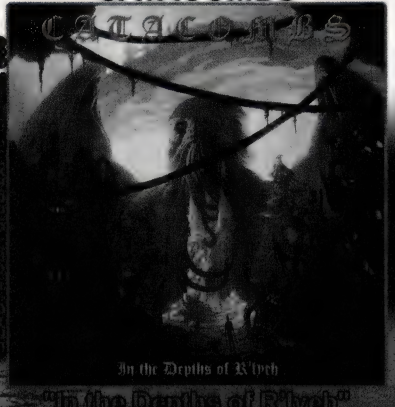

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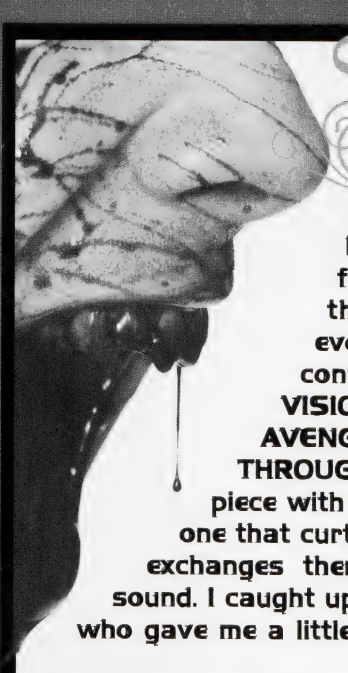
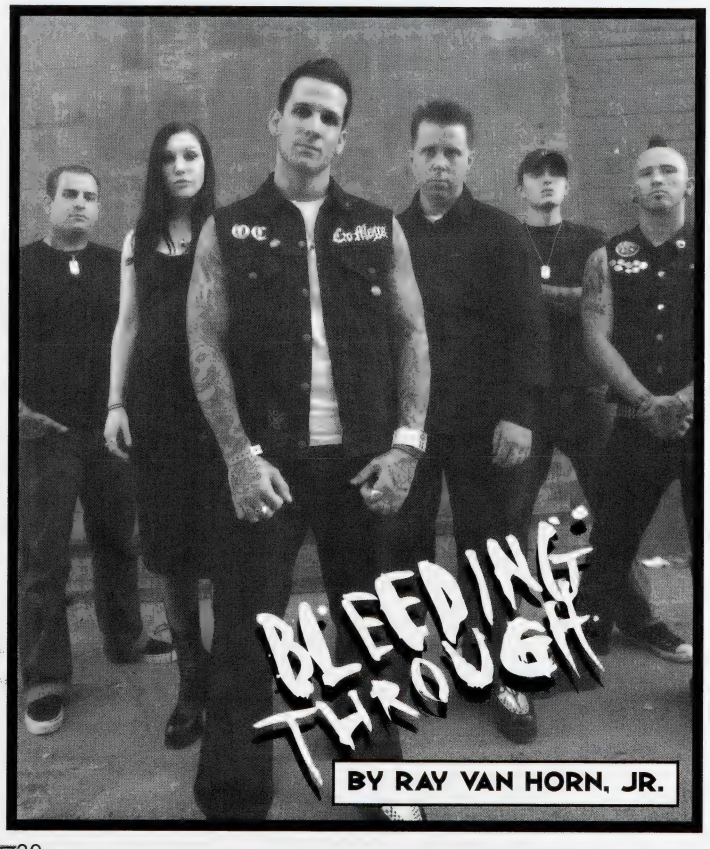


It might as well be considered the breeding ground of metalcore as Seattle is considered for grunge or the San Francisco Bay Area for thrash. In a fierce SoCal slugging province that BLEEDING THROUGH evolved from along with such contemporaries as EIGHTEEN VISIONS and the wildly popular AVENGED SEVENFOLD, BLEEDING THROUGH has made a statement piece with their latest album The Truth, one that curtails everything standard and exchanges them for a broader, expansive sound. I caught up with guitarist Brian Leppke, who gave me a little insight into The Truth.

***Pit: You guys and HIMSA really jacked yourselves up from your mutual previous releases, both of which were standout albums of the genre. Both of you raised the stakes this time. You guys threw down with* The Truth *as HIMSA did with Hail Horror. Take us into your band's camp as you defined your mission for* The Truth.**

Brian Leppke: We did *This is Love... This is Murderous* three-and-a-half years ago and with that time of us not having a new record, I think we all progressed musically. We wanted a new record that didn't sound like every other metalcore band out there, you know? That's the mindset we came in with. We didn't have a thing where we said 'Oh, we've got to sound like *this*.' We just wrote whatever came natural, you know? That's how *The Truth* came about. I think with this album we finally captured what we tried to do the album before.

There's a lot of ground covered on this album lyrically as well as instrumentally. The first thing I'm going to note is how much more progressive the songwriting is, like on "Dearly Demented," "Line in the Sand," "Return to Sender" and "Tragedy of Empty Streets." Tell us how your band reached into itself to deliver such textured music.



BY RAY VAN HORN, JR.

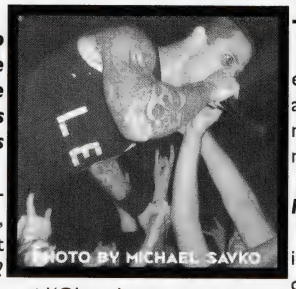


PHOTO BY MICHAEL SAVKO

Well, like I said, we just grew musically. A big thing that came with that is song structure. That was a big deal for us with this album because we wanted an album that flowed all the way through the whole time. It wasn't like 'Oh, that part's cool and that part's cool,' it was about songs that flowed, you know? We also had a lot more time on this album to record and reflect. With *This is Love...* we wrote it two weeks and recorded it in two weeks. This one we pretty much had a year to do everything and that helped a lot, I think.

Naturally you're more relaxed when you're not under the gun.

Yeah, there was no pressure really.

The SoCal scene is obviously under the radar these days as relates to metal and hardcore as the Bay Area of California was to eighties thrash. You guys address some of the artificiality in California on "Hollywood Prison." I guess if there's any evidence of the chaos between the haves and have nots, Cali must be the place, eh?

Yeah, that's for sure! California's definitely a fake place. It's all about who's cool or who looks better, who has a better car, who's in a bigger band, you know? We just try to stay away from all of that. We come from the hardcore scene, which is opposed to that. That's what we grew up against.

The artwork inside* The Truth *shows you guys all chewed up like victims of a zombie attack, which I read into it being more as you guys stripping yourselves down to your cores, which is really evident on the songs. This is obviously a very personal album for* BLEEDING THROUGH. *Speaking for yourself, how personal was* The Truth *for you?

I don't really write the lyrics, Brandan (Schiepatti, vocalist) does. I express more on the guitar riffs and I think I put a lot more into this album than I ever have as far as time and my songwriting, so this album means a lot to me. I think I expressed myself *how* I wanted to express myself with the guitar parts finally.

What, in your mind, allowed you to open up like this?

I don't know, maybe just a willingness to succeed—not just by selling records—for myself, because I've always wanted to put out a piece of music that I enjoy, you know? Something I can have in 20 years and say 'This is awesome still.' That was my main fuel for it.

In between* This is Love... *and the new album, it seems like a ton of bands have cropped up adopting the breakdown heavy formula that elevated contemporary metal and in response you guys have modified and began to eliminate many of the breakdowns, which I applaud, because I think the breakdown is soon going to drive this scene into the ground if bands aren't more careful to not rely on it as much. Any thoughts?

Yeah, I remember when breakdowns first became cool in the hardcore scene. I remember when HATEBREED came out and they had all of these mosh parts like breakdowns and heavy parts and that was the cool thing forever, so every band based a song on a breakdown, you know? That was the thing; I think everybody got sucked into that. Like everything, you've got to break away from it eventually or it's going to eat itself, like eighties hair metal.

It takes a lot of guts to name your album* The Truth, *much less have the fortitude to tell us what your version of the truth means to you guys musically. To me, truth is absolute and it the most difficult thing we as human beings can strive for in this life, which is why I believe so many people give up and surrender to the collective way of thought. Any thoughts to that?

I think the problem, especially these days, is that people are just lazy and they don't want to think for themselves. You know, 'This person says this, so I'll believe him.' That's just how society is today, and I think people just need to think for themselves more and they need to do what they want to do, not follow other people. What better vehicle than through music?

You might say that* BLEEDING THROUGH *and your contemporaries have been kind of reaping the rewards of your perseverance. You guys have had many sold out shows on your current tour and metal is becoming quite a hot ticket once again. Did you ever think it would build up again so quickly?

No, not at all. When I first joined the band, we were touring in a minivan and we had about five people at our shows! It actually didn't become serious until probably this tour. (laughs) I was like 'Wow, this is for real!' As long as we still have the music we want to play and progress as a band, I'll keep doing it.

Do you feel it's hard to respond when so many bands are following in your wake?

Yeah, it's definitely hard. The argument is over who did it first, you know? Brandan started wearing eyeliner a long time ago, you know? Now we get shit for it because there are all these bands that do it and they look fucking stupid. What can you do?

trustkill

NOCTURNAL

BY RYAN OGLE

Pure fucking sonic blasphemy is the best way to describe NOCTURNAL's newest and perhaps most evil disc to date, Unholycraft – Blood For Glory of Satan. After five years on hiatus, founder Nocturno Blasphemias restarted his most unholy of projects in 2002 and has since been giving fans of raw black metal one more extreme outlet for their hatred. With a solid line-up and a US deal with Black Plague Records, the blasphemous one can once again spill blood for the glory of Satan.

Pit:* NOCTURNAL *ceased to exist for a few years only to reform in 2002. What events lead up to the break up and subsequent return?

Nocturno Blasphemias: That's true. **NOCTURNAL**'s activity has broken up back in 97'. This time I was active in some other project but it was nothing special. The will to create of total blasphemy, deeply sacrificed for Satanism and finally the will to send through extreme music was born **NOCTURNAL** once again.

In the past you've handled the entire guitar playing and sometimes all of the instruments yourself. Now you have a full lineup, is this a case of finally finding the right people for the job?

In **NOCTURNAL** went through lots of line-up changes. When I see on all these changes from the passing time perspective I cannot say that this line-up will be permanent. Last album we have recorded with session drummer but now I cooperate with SWAROST's drummer. Nowadays all is ok but time will show.

Musically, how has* NOCTURNAL *changed since you restarted the band?

I think that **NOCTURNAL** hasn't changed. From the same beginning we were dedicated to cold, Nordic atmosphere in the vein of 90ties. This is the same, raw black metal. You won't find electronics, female vocals or other shit over there.

Do you still handle all the song writing by yourself or do the other members contribute as well?

All of the stuff on this album has done almost by me, but Desecrator and Blackthorn also have included some of their ideas over there.

With your newest release,* Unholycraft – Blood For Glory Of Satan *and a solid line-up, do you think this is the strongest* NOCTURNAL *has ever been?

This line-up is nothing permanent but I think it is strong!

The disc is out via Black Plague Records in the US. How did you come to sign with them? Are you happy with them as a label?

I signed with Black Plague very paradoxical. I have sent them a link to our website with some promo stuff from forthcoming album. I received a concrete answer the next day and I tried to release *Unholycraft...* on their label. I got also some propositions from other labels for new album release but until this time our cooperation was perfect. So what are the plans for future - time will show.

While listening to your CD, I could literally feel the venom spewing from your mouth. Are your lyrics the result of your lashing out at the world around you or is there a more personal, sinister darkness at play?

Lyrics are my personal views on many topics. **NOCTURNAL**'s lyrics have very anti-Christian message, there's lots of Satanism also. I mix in lots of war aspects, intolerance, murder fanaticism, death etc. I think that things I mentioned are main topics for true BM horde. I write lyrics which have to fistfuck in rotten faces, there's nothing about cosmic visions, oak-trees but total blasphemy!

Any final comments for our readers?

Unholy black metal forever!

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CELTIC FROST

OPETH, MAYHEM, OBITUARY, BOLT THROWER, MY DYING BRIDE, PRIMORDIAL, NAPALM DEATH, DIMMU BORGIR, AND SEPULTURA. The list of big name metal acts influenced by CELTIC FROST, and their earlier incarnation HELLHAMMER, would make a dream festival but now after 15 years the original has returned. After a decade and a half hiatus CELTIC FROST is back with an intensely dark new album, Monotheist, and their most ambitious tour yet, where they will be headlining several festivals in their own right.

BY CHRISTOPHER ALO
PHOTOS BY JOZO PALKOVITS

Pit: Let's start with what brought the two of you back together, was it the reissues of the* CELTIC FROST *back catalog a few years ago?

Thomas Gabriel Fischer: Yes that was the very first time that several members of the band got to talk to each other again. Relationships between us were very good and the reissue project was something that we were very proud of. There was much more creativity flowing between us than could be incorporated into the reissues and that was the very root of starting to talk about this album.

Martin Eric Ain: When Tom approached me about the reissues, I gave him free reign because I knew that he would honor the work that we had done. But from that point on we had loose contact. He was busy with APPOLYON SUN and there was not that much time to communicate. It took almost four years to get the working relationship together. There were some hard times. From that point on we started to work on who we were and what **CELTIC FROST** meant to us individually and as an entity. He approached Reed St. Mark and Reed couldn't make it, so for the first two years we did not have a drummer.

The completed new album is a shockingly dark and a densely heavy record.

TF: We wanted to do an album that was true to us. That it became heavy is explainable with the state of mind that we were in. We didn't set out to do an album by design we wanted to do something that was honest and emotional; it was as simple as that. We are very proud of it and I am happy that it is so heavy. But it is heavy because it reflects the state we are in right now, it is honest.

The production on* Monotheist *is really raw and unpolished. Without trying to be cliché', it is well...very grim sounding.

MA: I think this is exactly what **CELTIC FROST** was about and we approached it as what if this was the follow-up album to *Into The Pandemonium*. We didn't approach it from the way that the classic reunion bands do. What do the fans want? What do people want? They give you a potpourri like KISS on *Psycho Circus*, which to me is a bad example. Their reunion show is a very good example, but the record is very bad. You can really see that the way they did it was they were putting pieces of a puzzle together. Oh, we need a song where Gene is singing and it's demonic. Peter Criss needs a ballad, whatever. We said this has to be **CELTIC FROST** and this is something that stands on the outside of us and then look at it from the inside of us and that was hard work.

***Was it difficult at all to resurrect* CELTIC**

FROST *after it had been out of your lives for so long?*

MA: Well part of this was dealing with the legacy of **CELTIC FROST**, to us and to all the people from the outside. For certain reasons *Cold Lake* and *Vanity/Nemesis* were not the **CELTIC FROST** albums that they should have been. I for a long time was not able to commit myself to any band or artistic endeavor. I was working to get myself going business wise, but musically speaking there was something gone. When Tom came to me for *Vanity*, I just wasn't ready. Part of the blame for *Vanity/ Nemesis* sounding the way it does, the blame partially falls on me for not being able to commit fully to the album. I think it would have been better if could have committed fully, but a lot of it had to do with the breakup of that lineup from *Into The Pandemonium* and the problems with the music industry. When we started this album, we didn't know where it would take us.

Since you have been inactive, so many bands took a major influence covered your songs. Did you realize how important and how influential your music really was to the scene you left behind?

TF: With the exception of APOLLYON SUN, I left music entirely. But I didn't want to bask in the sun of **CELTIC FROST**; I wanted to do something different. Basically I wasn't exposed to that sort of thing until I was making this album. I'm still trying to come to terms to it. We are very close to our humble beginnings; we are both kids from very small farms towns. We started HELLHAMMER on a shoestring and we never could have comprehended that other bands would refer to us as an influence. It is flattering, but it is something that we are still trying to digest. It is an honor that we have never been prepared for us.

MA: I realized this happening because I was working in a record store and I had built up the heavy music section. Through that time I got exposed to the Norwegian black metal scene and then the early Swedish and Florida death metal scenes. I would see that MORBID ANGEL and *Morbid Tales* sound alike.

One of the biggest bands to emerge from Florida was OBITUARY. They told me that to this day they listen to* HELLHAMMER *and* CELTIC FROST *almost exclusively.

MA: Exactly. When you get a band that calls themselves MAYHEM and their drummer is named Hellhammer where does that come from? And their guitarist is named Euronymous and that was one our song titles from the HELLHAMMER demo. Then you have a band named EMPEROR, SATYRICON's drummer is named Frost and the early forms of corpse paint. I realized this, but I realized it from the outside. When I left **CELTIC FROST** I had to come to terms with my own life. When I saw all of this, I was honored, but I could not come to terms with anything musically or artistically. It is a legacy of something that we didn't realize.

TF: This sort of thing blew my mind. When Peter Tatgren said how much **CELTIC FROST** meant to him because I knew Peter as a star, basically. I would have never expected that.

Is* Monotheist *a one off reunion album, or is the band back full time?

TF: It is really for the audience to decide. If the audience can connect to it and if the album is successful then they will give us the mandate to continue. We feel we have much more creativity to ourselves and we would like to do an album to surpass even this one. But this decision is not ours.

How has it been rehearsing older songs for the upcoming tour?

TF: Fantastic, just fantastic (laughs). They sound heavy, heavier than we were able to play them before. We are just more radical and determined right now. I'm sure you can hear that in the songs, and we are ready to prove that on stage.

MA: Working with the old material is nice after working on *Monotheist*. *Morbid Tales* for example just has some classic song writing on there. But I have to give Tom a compliment and I think they are just some great songs to play. I am looking forward to playing these songs again. We are doing 55 to 60 shows just for Canada and the USA besides the European festivals. If there is more interest we could join a bigger band as a special guest or just come back and do more shows. This time around we want to do it just the way we want to do it. There are a lot of people that have heard the records but have never seen this band live or have only heard the name of the band and might be interested and we want to expose our music to as many people as possible.

***I heard that you were rehearsing "Messiah" from* HELLHAMMER?**

TF: Of course.

That is great, but if I remember right* CELTIC FROST *didn't perform* HELLHAMMER *songs very often.

TF: Only In the early days, but we stopped when we had a bigger repertoire of **CELTIC FROST** songs. Most of the HELLHAMMER songs have never been played live before. Besides "Messiah" we also might bring back "Triumph of Death" which has never been played live and possibly another one too.

Wow, that would be amazing! Are you surprised that there is still such interest in the* HELLHAMMER *days?

MA: Yes and we have been speaking about this earlier on as well. When we started out with HELLHAMMER we wanted recognition and we did it because we had to do it. We were quite determined. But everybody in Switzerland was giving us shit in HELLHAMMER, whether they were into heavy music or not, even the press back then. Either they didn't give us recognition for what we did or most of the time put us down. This was the beginning or the rise of extreme metal. I would say extreme metal because we definitely differed from most of the thrash bands in those days that were trying to jump on the METALLICA bandwagon. We were more like peers to METALLICA than just wanting to be another thrash metal band. We started out with the same roots that they did with the NWOBHM and DEEP PURPLE and BLACK SABBATH. Then a push came with all the punk movement, but with us that was too political and a bit too urban because like Tom said, we came from a more rural area. A lot of that stuff was very influential, like early IRON MAIDEN, ANGLE WITCH, TYGERS OF PAN TANGE, and of course VENOM to get the entire thing going. Then there was BATHORY and they started on a different level then all the thrash bands that came a little later. Like KREATOR who were already influenced by SLAYER. SLAYER to us were peers to start with.

I just re-read your book, (Are You Morbid?) and Martin touched on it before so I hate to even bring it up. But I know my editor wants to know, and I'm sure the fans do too. Looking back, what are your thoughts today on the* Cold Lake *album?

TF: The album is an abomination. It doesn't deserve the name **CELTIC FROST**, even if you don't use that name, the songwriting and the lyric writing are embarrassing to any band, particularly so for a band like **CELTIC FROST**. As I said before in interviews it would be too easy if I could just go and bask in the success of *To Megatherion*. I also have to be man enough for the missteps I have taken in my life, and I am doing that. I am responsible for the *Cold Lake* album and I'm not blind, I think it's an absolute abomination. I am ashamed of it and it will always remain like that. But I am not just a person looking like an evil guy in the pictures, you can ask me whatever you want and I will answer you.

MA: My main point was that I was not part of the band for *Cold Lake*. Although I did get to play *Cold Lake* material on the *Vanity/Nemesis* tour and I actually enjoyed it. Some of the songs were good. For me, one of the main problems was the imagery with the way that bands were projecting themselves and the production was kind of abysmal and some of the songwriting was not up to standards. I think it is part of the legacy and the history of **CELTIC FROST**. I think it is a way of artistic expression and it came out of total fucking bleakness and disillusion. Tom, Reed and I were shaping this band. The old and new **CELTIC FROST** has a legacy with all the members, like Stephen Priestley who was just a session drummer for *Morbid Tales*, unlike Franco Souza, who is 100% a member of **CELTIC FROST** member like me or Tom. But there was a certain time too when we had issues with HELLHAMMER at a certain point where we were at. But I think *Cold Lake* had to happen.

Now that* CELTIC FROST *is back, do you have a goal for where you want* Monotheist *to take you?

TF: I don't think in terms like that, I have accomplished my own ambitions with this album. When I was younger I wanted to prove to the world something, but I don't have to do that anymore, this is my tenth album. At this point in my life, it is much more important that I am happy with my own album. But I can honestly say, I don't care what it sells. It is much worse to me doing an album that I cannot stand and I have done that once, we just talked about. Never, ever in my life do I want to have another album like this. This is an album that I can be proud of for the rest of my life. Either people will accept us or they won't. We knew that from the get go. We are happy with the album and we have done the best we can. Nothing is contrived, nothing was done for money. Either the fans will like it or they won't.

MA: I've become a realist with my experiences with **CELTIC FROST**; I did my first record when I was 16 years old. My parents had to sign the record contract for me because I was too young. I agree 100% artistically with Tom. But I would like this album to do well enough so that we could do a next album and get money back in so we can continue our freedom to work on future endeavors.

CENTURY MEDIA

Formed in 1997, New Zealand's DAWN OF AZAZEL has proudly waved the flag of death metal extremity, releasing the Bloodforged Abdication EP and The Law of the Strong before John McEntee (INCANTATION) signed DAWN OF AZAZEL to his Ibex Moon label. This past year journalist Jennifer Dann of New Zealand's www.stuff.co.nz wrote about bassist/vocalist Rigel Walshe's role as a South Auckland Police Officer. The sensationalistic story about was about the perceived incongruities between his day job, his "tattooed skinhead" appearance and his "Satanic" band's vicious lyrical content. Walshe spoke to Pit about the "controversy" and DAWN OF AZAZEL's destructive new album.

BY SCOTT ALISOGLU

Pit: When I first read about the "controversy" over* DAWN OF AZAZEL*'s violent song titles, aggressive music, hateful lyrics, and the like my first reaction was, "So what's your point? It's death metal."

Rigel Walshe: The article was obviously poorly researched. Anyone who took five minutes to go over the site would have seen that the quotes were taken out of context and the article was a sensationalist beat-up obviously designed to get a certain journalist's name in the headlines. The article received some pretty big publicity in New Zealand; it was the top story on the six o'clock TV news the next day here, and most of the reaction from the average Joe on talk-back radio and letters to the editor was exactly that, "So what?"

Furthermore, nowhere in your lyrics is there any implication whatsoever that you are advocating eradication of anyone based on race, religion, or otherwise. What she apparently failed to understand is that the music is a vehicle through which strong opinions can be expressed in aggressive, often exaggerated, fashion.

I write my lyrics in an open ended and metaphorical fashion, so people can interpret them as they will. I believe far too many people take advantage of our culture to avoid ever really testing themselves physically or mentally, and without purposefully seeking that challenge people fail to strive for their true potential. I don't really see race or politics playing a part in this.

What do you think about the "Satanic" part? I guess I didn't see the lyrics as being blatantly Satanic, but more anti-religious and hedonistic. I could be wrong.

I don't believe in worshiping some fictional deity. I believe in exploring the darker side of your own nature, and undertaking genuine challenges which push you to and beyond your limits: physical, mental and moral. Genuine challenges lead to the development of a character, which is beyond good and evil, and which would be most accurate to call "Satanic."

Have things quieted down somewhat now? Are you being harassed in any way or have you run into trouble at your job because of the media circus?

Yes, things have died down. Without going into too much detail I think there are certain people who have their eye on me now because of what went down. However, I still have my job, and I don't see that changing anytime soon.

Does your job as a police officer influence the lyrics?

I don't write lyrics about my job; that would be pretty corny. However, my lyrics definitely relate to personal experience. I believe it's impossible for them not to, and in the past three years that the lyrics have been written I have had some very eye-opening experiences and gained a lot of insight into the workings of society and human nature that most people do not get to experience.

Have you noticed a spike in album sales, hits to your web site, etc, as a result of this "controversy?"

When the news story hit there was 40,000 plus hits to our web site in one day. As far as sales go I haven't had an update for that quarter yet, but I have heard through the distributor here that they did notice a significant spike following the news article.

As for the music,* Sedition *is the first* DAWN OF AZAZEL *album I have heard. Can you give me an idea of how it compares to past releases, most specifically your first full-length,* The Law of the Strong*?

I think *Sedition* is more focused and to the point than *The Law of the Strong*. On the first album we went for a much harsher sound and there were a lot more epic eight to ten minute tracks. We wanted to make something more stripped down and precise with this album.

I found that the music on* Sedition *has a certain nerve-wracking quality to it. By that I mean that the rhythms are often frantic and constantly attacking, never giving one a chance to catch a breath or get into a groove. "Calamitous" and "complex" are two words that come to mind.

Thanks. For us the most important thing is to create strong songs that are catchy but also technical and interesting enough for them to have depth and for them to grow on you. Apart from that we also place prime importance on keeping it dark and extremely aggressive. For me a lot of death metal bands out there today seem to be all about locking in the kick drum with the guitar picking and playing as many BPM as possible. A large percentage of what is coming out of the death metal scene at the moment sounds very clinical, contrived, and fake to my ears. We want to create something that is tight and precise, but is also something that sounds genuine, something nasty that rips your fucking face off.

Do you consider* DAWN OF AZAZEL *to be a technical death metal band?

I think we have a complex sound, but there are a lot of bands out there that make music that has more notes in the space of a song than we do. For us it is more important to play the five notes that count rather than trying to squeeze 500 in a song for the sake of it.

You recorded the album as a trio, but I know you had a second guitarist in the past. Do you intend to remain as a trio and does this present any problems in a live situation?

Yes we perform as a three-piece and will stay a trio. We do not do a lot of twin guitar parts, and Joe [Bonnett] is a pretty talented guitar player, so we don't really have any problems live.

How did you end up on Ibex Moon Records? I would assume that touring with INCANTATION had something to do with it. Have you been pleased with what John as been able to do for* Sedition*?

When we toured with INCANTATION here Joe [Lombard], Kyle [Severn] and John [McEntee] all expressed to me how much they dug the band, which was pretty cool seeing as they are really one of the greats for me. I kept in contact with the guys and when we split from Agonia I asked John what he could offer us if we signed with Ibex Moon. He made us a pretty killer deal and so we accepted. I am very happy with what John has done so far. Although Ibex Moon is a small label, John has a lot of killer contacts and the experience to know where to invest his resources best, and most importantly of all we felt he was a person we could trust.

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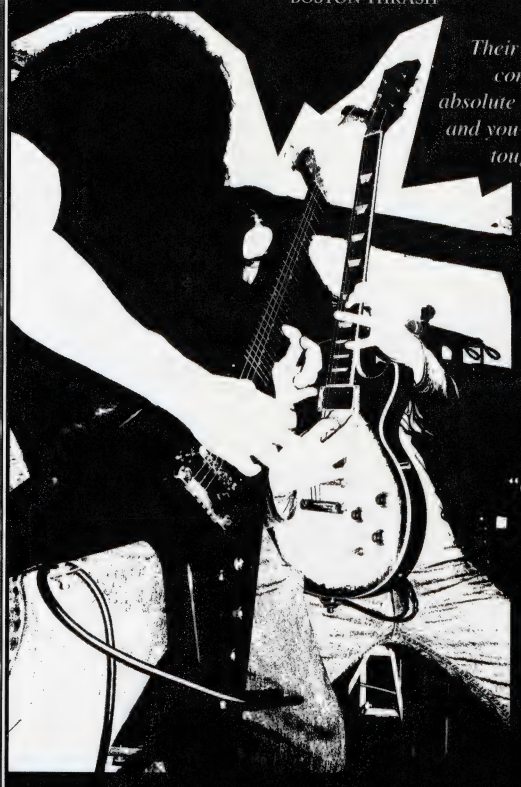

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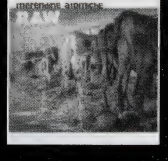

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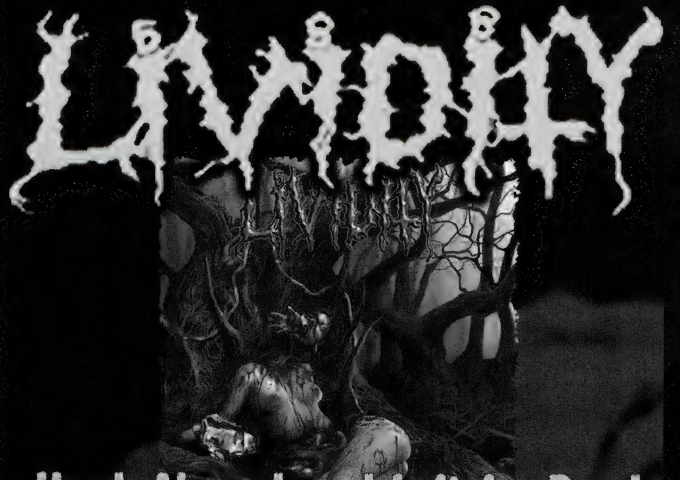

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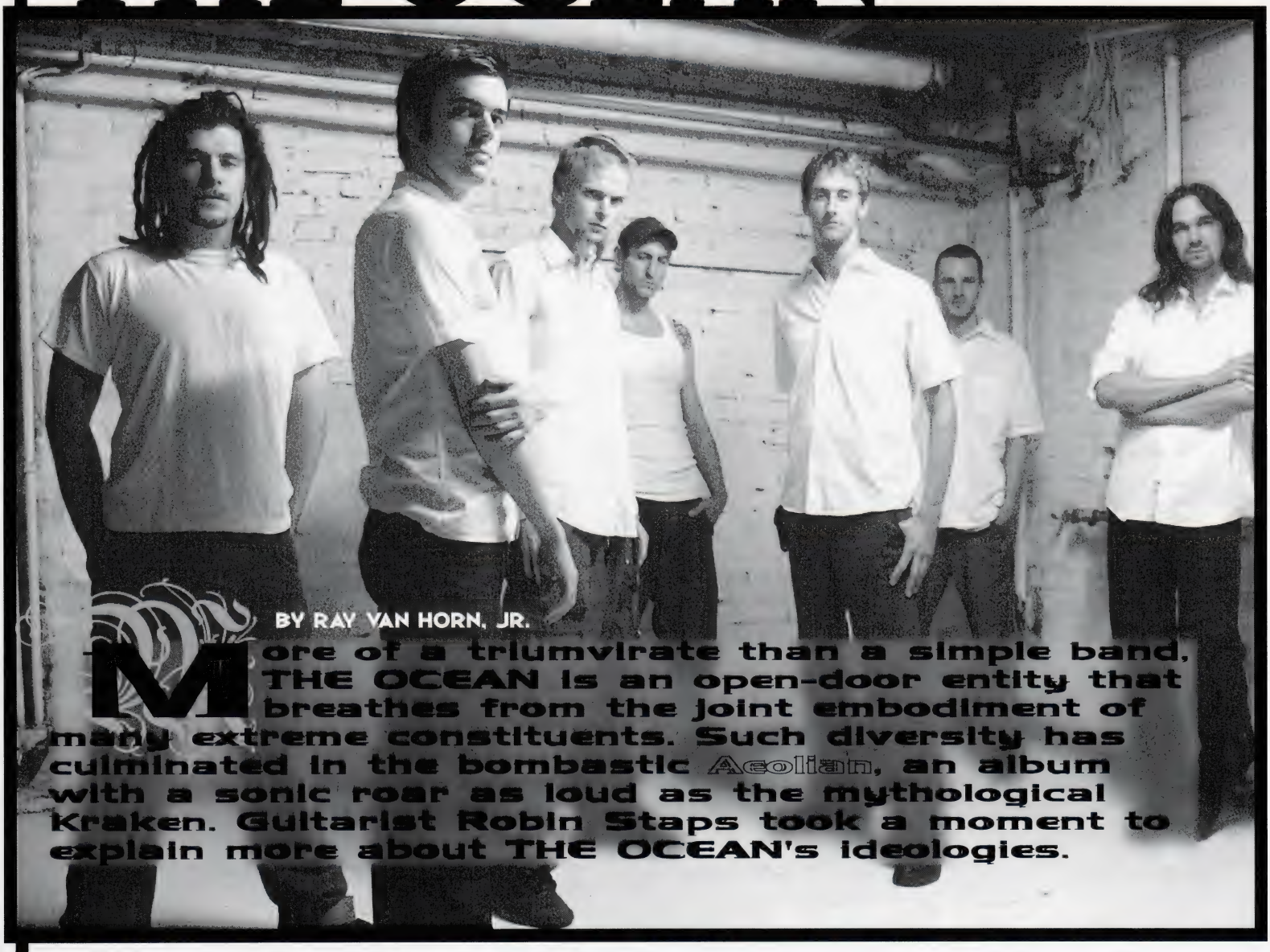
THE OCEAN



BY RAY VAN HORN, JR.

More of a triumvirate than a simple band, THE OCEAN is an open-door entity that breathes from the joint embodiment of many extreme constituents. Such diversity has culminated in the bombastic Aeolian, an album with a sonic roar as loud as the mythological Kraken. Guitarist Robin Staps took a moment to explain more about THE OCEAN's ideologies.

Pit: Tell us about THE OCEAN COLLECTIVE, which comprises a host of players in this band.

Robin Staps: THE OCEAN COLLECTIVE comprises a number of individuals who contribute to the whole thing in different ways. There's a core that's made up of those members who are essential for the functioning of the band: drums, guitars, bass, percussion, vocalists and the guy in charge of the sequencing. That's seven people. Then there are more people that are kind of loosely associated to this core, people working with us in different ways, people who are not always onstage with us. There are visual artists, graphic and web designers, sound engineers and classical instrumentalists who we work with, mainly in the studio and occasionally live too. There's also a wide array of guest-vocalists. We try to stay away as much as possible from having a static line-up. We try to keep it open for friends and strangers who can affiliate themselves with what we do and who have something to contribute. At this moment, there are three guitar players in the band, but we never play live with more than two. We try to do this with more positions, to get to a point where we have several people who are capable of doing the job, who know the songs. That way each individual is relieved, everyone can tour with the band whenever he has time. Of course, this is an ideal case scenario. Reality tends to be more different, since we are all human and humans generally don't like to be replaceable. So at times it's difficult when all three guitarists want to play one particular show, for example. But we manage to arrange ourselves pretty well and in the end, this approach has many advantages.

I believe* THE OCEAN *may be the first band I've seen to disseminate its hard vocals into categories with different representatives, such as META with "Meaty Howls," TOMAS HALLBOM with "Scandinavian Hollering," or NATE NEWTON with "Raucous Vociferation." I can't imagine those who don't do vocals professionally would think there are so many different ranges that warrant their own classification, yes?

Well, that's just kind of a fun thing, you know? There are so many different voices on the album, and though all are within the realm of extreme vocal styles, to me they all have their own specific character. So we thought we'd try to describe these characters and then ask people to try to figure out who is singing what part, which seems to be quite difficult, actually. So far no one we have talked to or no one who wrote us has been 100% right.

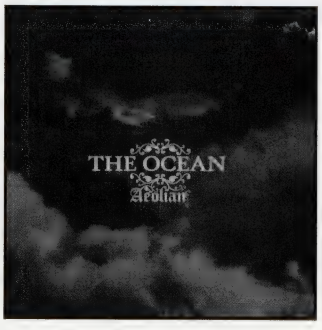
We could say that* THE OCEAN *are true disciples of all forms of extreme music, because on a dime you can hear a song turn from death metal to metalcore to riff-driven progressive orientation, such as on "Killing the Flies" or "Queen of the Food Chain" as an example. As with the vocals,* THE OCEAN *seems hell-bent upon tapping into the potential of all avenues of extreme music.

You know, **THE OCEAN** is just a synthesis of everything that has been inspirational to me throughout the years, and that has been metal as much as hardcore or noise or surrealism or poetry or whatever. It all shows in different aspects of the

music and lyrics. As far as the vocals are concerned, almost every style in the realm of extreme music can be found on this album; the only thing that is completely lacking is clean vocals. We've had clean vocals in the past and we will have them again in the future, but for *Aeolian* it just didn't fit. *Aeolian* is a brutal fucking bastard of a record! It's hard to digest, it's continuously changing its path, and it's a challenge and a mindfuck for the listener. The vocals on *Aeolian* are just another instrument. They add dynamics and rhythm to the songs, not melodic hooklines. I was always interested in this type of singing. We tried to extend the idea of the collective to the vocals and tried to bring in many different voices so that each part would have the perfect vocal match. At first we were afraid that the album might lose character when we did this, but we just thought, 'Let's give it a try,' and in the end it was working perfectly and we completely discarded the idea of having any kind of main vocalist on the record at all.

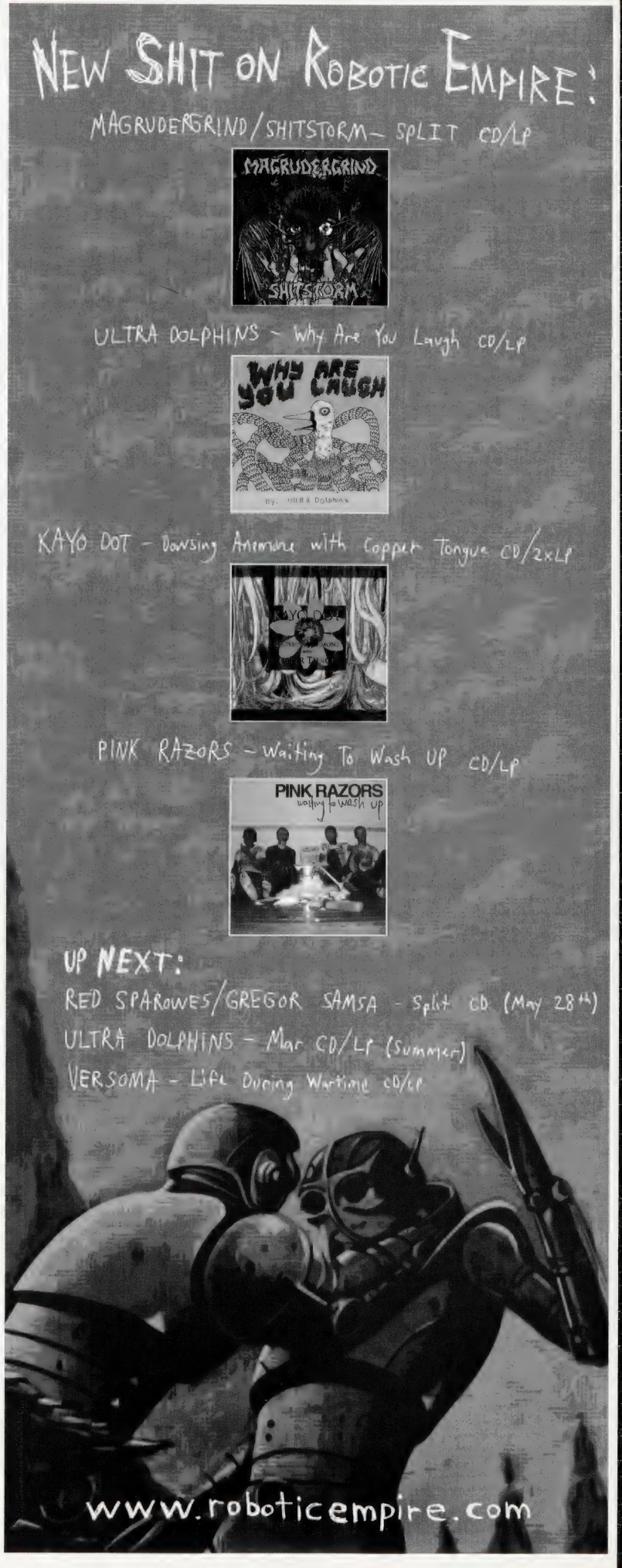
I have to beeline right to the song "Necrobabes.com." The way this song taps into the nerve of mankind's deepest and darkest perversions is frighteningly on the money. What in the name of God inspired this song?

The website necrobabes.com truly exists. It's one of a million sick websites focusing on all different aspcects of sexual abnormalities. I was really fascinated by that website when I found out about it. It's not just a romanticizing of dead bodies, it's all about fantasies of killing women for sexual gratification. There are mostly comic illustrations on that website about women being haltered, electrocuted or decapitated, with men standing around them raping them or masturbating. It's really nasty. The lyrics to that song make direct references to that website. It's a song about power in its purest form, about about how permanent exposure to sexual stimuli, to beautiful bodies on billboards and on t.v. cripples our desires and inevitably leads to sexual frustration, and how sexual frustration leads to the quest for power as compensation for frustration and to the will of using force. It's only a small step from here to the next step, which is gaining pleasure from using force or violence. I think that scheme is true not only for sexual frustration and sexual violence, but for any type of frustration and any type of violence, so the song is basically just a metaphor for a larger mechanism of human behavior.



I was pleased to read one of the influences of* THE OCEAN *is Salvador Dali. I think it helps to think of Dali's work while listening, particularly some of his drippy, corroding imagery that puts the listener into an appropriately twitchy frame of mind. If you want to use "The Apotheosis of Homer" as an example with all of this chaotic imagery spewing out of the base of water...

That's a good one. Actually, I only recently became aware of how widespread all these allegories to the ocean are in music and art. It's a thread that is going through all ages and times, and this is because the ocean has always been a huge inspiration to mankind. It's almost been the cradle of its deepest fears and highest hopes, in a way. The ocean has given life to man and has taken it from him again, for thousands of years. To get back to Dali and surrealism, I think our music is kind of surreal in many regards. There are many secret sonic layers that can be discovered. You won't hear them at first; they are kind of way under the surface, but they are there, and once you get to know the songs, you will be able to recognize more layers every time you listen to them. The songwriting itself is surreal, both as far as the process and the final result is concerned. The final result is songs that don't follow any particular inner logic. A song like "The City in the Sea" has few repetitions. There are no verse-chorus schemes at all. It's hard to predict what's happening next. It's almost impossible, I would say. It's closer to a dream than reality. Dreams have been of great interest to most surrealist artists. Andre Breton writes in his manifesto of surrealism that dreams are basically the essence of surrealist art, for they deny any kind of logic and consequence, they deny causality, for in dreams things are easily possible and are not questioned by the dreaming mind that could never even be thought in reality. Breton got his ideas of psychic automatisms from his conception of dreams. When I write lyrics for **THE OCEAN**, they follow the same strategy. It's hardly ever theme lyrics, you know? It's really abstract at times and very precise at others. In many cases, I have an image in mind to start with, and then it all develops from there. I follow a thread or an idea, and then another path opens up. In the end, the whole thing might end up at a point where it was never intended to end up in the first place. I think this is fascinating, and it is essentially surreal.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HEAVYCORE

While looking for a way to get rid of the posers I know in my area, I happened to stumble onto Heavycore. A devoted metal union if you will, with brothers of metal uniting to better our scene and support across the globe. I had to strap Pete Altieri to a chair to calm this madman down for a look into his reality. Here is what he gave us...

BY XAVANTES

***Pit: What is* Heavycore?**

Pete Altieri: **Heavycore** is an organization that is devoted its existence to helping metal bands any way we can. It started in 1999 when I was sick and tired of the bullshit metal scene in my area (Central Illinois) and my own band, LOW TWELVE, was really finding it hard to hook up with other heavy bands. Most of the bands around here were lame and doing radio rock bullshit. So I got on the web and starting looking at music sites like mp3.com and found some killer stuff. I thought there had to be other bands in the same situation. So we started to network and exchange gigs. It's been huge for LOW TWELVE and helping us get out there. We toured to NYC and back in 2002 by only playing with **Heavycore** bands there and back. We also do reviews, interviews, and even started our own radio show called the *Heavycore Chopping Block*.

Is* Heavycore *just for bands and musicians?

No - really anyone can join that wants to be a part of it. We have a supporters page that people who run zines, radio shows, clubs, or whatever - can sign up and we'll list them and contact information. Fans can even join the street team - the Core Commandos. Those two things are free. For a band to join, they have to apply online and our long-time screener Nasty Nate Clark gives them a listen and lets me know if they are what we're looking for. We really stick to death, thrash, hardcore, black, and old school metal. No nu metal crap. If accepted, we ask them to pay $10 per year for dues - which helps us pay the bills and keep things rolling along. Or they can buy $15 or more in merchandise - so it's pretty minimal. If a band can't come up with $10 collectively once a year - there's something wrong. It also helped weed out the "bands" that have a free site but don't really exist and do shows. The dues have helped keep the organization vibrant and out they're in the trenches week in and week out. We all have a vested interest in the success of the Core and I think that's made all the difference. Brothers helping brothers.

What incentives do you have for non-band* Heavycore *members?

The supporters can enjoy added attention from our members, since I'm always pushing services that our supporters offer. For example, our official artist is Jeff Gaither and I've sent many bands his way for artwork. A huge supporter, Maddog Rock Radio, got so much stuff from **Heavycore** bands that he has a **Heavycore** hour on the air every Tuesday. So the supporters do get some added traffic. The commandos are contacted if a band needs someone to put up flyers and when I've used them, I always toss in some good free stuff and keep them happy. It's just cool to be a part of something for a lot of people and so I do what I can to make it really worth taking the time out to sign up, even if it is free. The supporters and commandos are putting the **Heavycore** name out there and that can only help the members.

***Your member list is impressive, how much involvement do a lot of these bands actually have with* Heavycore?**

Thanks. I'm very proud to be able to call bands like CANNIBAL CORPSE, KREATOR, VENOM, ANTHRAX, PRO-PAIN and BOLT THROWER my brothers! Usually their label or management signs up the bigger bands. Most of them don't get very involved because they're busy and have lots of people wanting a "piece of them". But bands like PRO-PAIN have done lots and actually put a track on one of our compilation CD's. MALEVOLENT CREATION has too. Some of the bands mention it to others they tour with, because MASTODON did a show with my band, and later they toured with someone and mentioned **Heavycore**. So that's killer. One of the guys in GWAR was actually really into it and spoke very highly of what we do to a magazine reporter backstage. The word spreads in strange ways! In addition, dealing with the major metal labels like Metal Blade, Century Media, Nuclear Blast and the like . . . I can pass on a **Heavycore** band to them that I think has some real potential and get them an honest look by someone with some actual pull at a label. I've done it a few times and would gladly do it again!

Your shows, or Poser Roasts as you have named them, seem to be organized by certain chapters throughout the United States. How are these chapters made up and how can bands in those areas get involved with Heavycore Poser Roasts?

We've set up command posts across the US and actually have one in the UK as well. These are hotbeds of **Heavycore** activity and so we want to keep the fire stoked. People in those areas who organize lots of shows, and are usually in a band themselves head these command posts up. The areas are Chicago, Bloomington IL, Columbia MO, Cincinnati OH, Oklahoma City OK, San Francisco CA, and the UK. More will spread as **Heavycore** continues to grow. The Poser Roasts are great and that's when a show has six or more bands playing and ALL the bands are **Heavycore** members. We've done 19 so far and they've been spread around the US, but mostly here in the Midwest where we are located.

You also have been doing a compilation CD; where as, one of the bands won their spot on the cd on a poll like online contest for the members and fans. Tell us more about this series of CDs and contest.

The *Core til Death* compilation CD series have been killer. We just put out IV and it's really wicked. Jeff Gaither has done all the art and so it's always top notch. He's the shit. This time he's got a poser getting his face stomped in at the bottom of a mosh pit. We also do an annual online battle of the bands called Core Wars and the winner gets a free spot on the next *Core til Death* CD. It's a lot of fun and the bands slug it out for a few weeks until we only have one left. **Heavycore** bands only in this contest and it's just another perk to being a member, since the bands get tons of exposure during the contest in the weekly Brutality Report online zine I do.

You also have a great DVD I recommend to anyone who is a fan of metal. I had a chance to check it out, and well, I must say I love it. You planning to do more?

Thanks - I'm glad you like Roasting Posers Volume I. It shreds! Director Jeff Feasley did a killer job with it and we had so much fun putting it together. It features PRO-PAIN, LIVIDITY, and many more great bands. There's also some hilarious "commercials" for things like the Poser Disposal Service and even a couple of hot metal chicks dancing on a coffee table. What more can you want? Jeff and I are talking about doing another one this year - but nothing firm has been set. You can order the DVD and the *Core til Death* CD's off the main **Heavycore** site at www.heavycore.com.

You are now doing a radio show as well; give us some info on that aspect.

Yes, it's called the Heavycore Chopping Block and it's already started out with a BOOM. Chicago Metalworks and Maddog Rock Radio want to air the hour-long show that I'll be doing every month. I only play **Heavycore** bands and I mix it up with the well known and the unknown so the bands get lots of exposure. It's really a lot of fun doing. As with much of what I do - I mix in some funny stuff in between the music and make it a nice break from reality for the listener.

***Tell us any features we missed out or upcoming events for* Heavycore.**

Just get on the **Heavycore** site and find out all you need to know at www.heavycore.net and if you want information about the *Core til Death* series you can go to www.coretildeath.com for Roasting Posers information that's www.roastingposers.com and the weekly Brutality Report can be read at www.brutalityreport.com- we appreciate the support. Proud to be poser free!

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COMING THIS SUMMER THE NEW ALBUM FROM HOLLOWHED

Their blood may not be pure Norwegian, but it is bonafide heathen.

BY MICHA KITE

Pit: TYR is a band that's been around for a while but has been fairly unknown until now. What took so long to get a proper release?

Heri Joensen: Well we come from The Faroe Islands in the North Atlantic close to Iceland and Scotland and we base our music on the heritage tradition which Is Scandinavian in essence but with its own sound. We play heavy metal basically inspired by traditional music and its most often referred to as Viking metal but that's not what we've set out to do. We released our first album in 2002 with a small label TUTL and that album was called *How Far To Asgaard*. The same label released *Eric The Red* in 2003 and it's finally being re-released now by Napalm Records.

So this album has been out for over three years in Europe? I would assume you are working on or have new material already in the can?

We are just now working on new material and going into the studio in the end of May and the first part of June and the next album will be released in September by Napalm Records.

Your music is surprisingly progressive but in the same breath it's completely classical. Some of the guitar passages are recorded extremely clean but are structured very elaborately.

It's arranged in a classical kind of way with both the guitars and the voices and also DREAM THEATER is one of the inspirations for this band. We don't try and sound like them but I would say a lot of our progressive elements come from there.

VINTERSORG comes to mind at times and I have to ask if there is one soul writer or do you all contribute equally?

I suppose I do most of the writing but we all work on it together. I do come up with most of the original ideas on my own.

The great thing about the lead guitars is they're not overdone. Some bands tend to beat brow things where you seem to know exactly when and where to inject harmonies and passages within the music.

That gets too boring and it needs to have melody or else or people wont listen to it if you're not interested in guitar.

In my opinion the music calls for traditional instruments at times, have you ever considered recording with folk instruments?

In the traditional music, which inspires most of our songwriting, there are no traditional instruments and the only instrument in the band is in fact singing.

As with a lot of your contemporaries who walk a similar musical path, are you influenced by black metal at all? I mean you're not too far removed from say BORKNAGAR.

No, not at all. I mean we had never heard of these bands before critics compared us to them so we know nothing of this style at all. We never tried to become a Viking or folk metal band; we just turned out that way.

I too was under the impression that you were mainly a Germanic/Scandinavian band thus was puzzled by the inclusion of "The Wild Rover" which is a traditional Irish song.

That song has been somewhat popular in The Faroes and we try to play it sometimes. As a matter of fact our old singer who sings on *How Far To Asgaard* sometimes would finish the shows with that song just because it was very popular. When it came to making this album we just decided to cover that as well. It was quite effective because it's quite well known here and it's proven to work outside The Faroes as well. It is the one inspiration that's not Scandinavian but it works fine. I think the fans respond because it's quite simple in a way and it's easy to sing along to, it has good rhythm and has a good sing along chorus.

Everybody loves a good beer drinking song!

Yeah, that's the thing (laughter).

Speaking of drinking and traditions are you familiar with the Norse game called "hide the sausage"?

No…

It's basically an old Heathen game where the village men would hide a sausage up in the hills and the women would seek out to find the sausage. Now, whoever found the sausage ended up bedding with the gentleman who hid it that evening after the festivities.

I think I may have read something about that in some old Danish literature but no that's not practiced by us if that's what you mean (laughter).

NAPALM RECORDS AMERICA

Al Jourgensen is at it again! Not only is MINISTRY releasing a new CD (Rio Grande Blood—releasing May 2nd), but look out for a REVOLTING COCKS' release as well—the first in 10 years (Cocked And Loaded)! Both are on Jourgensen's new label, 13th Planet Records. And, OK, MINISTRY's line-up is incredible, but look at who's collaborated for REVCO: Jello Biafra, Gibby Haynes, Robin Zander, Rick Nielsen and Billy Gibbons. How could this not be great? Further, look out for the MasterBaTour—MINSTRY headlines, with REVCO as support. So, Jourgensen has been a little busy, to say the least. He did, however, find the time to catch Pit up with the ruckus!

BY ERRIN KLEIN

Pit: So, it sounds like you have a busy schedule...

Al Jourgensen: Yeah, pretty crazy.

So, is this a* MINISTRY *interview or a* REVOLTING COCKS *interview?

[Laughs] I'm not sure! Ladies' choice!

Ok, let's do a little of both. I know you're not only busy doing press right now, but you've obviously been busy getting this music out. Let's start with* MINISTRY*—talk a little bit about the CD cover.

Well, it's old Georgie-boy [George Bush], the Petroleum Messiah, coming out of the cesspool of oil that he comes from.

The Bush legacy, over the past several years, has given you a lot of fodder for material.

They do seem to be my muse, don't they?

So why do you pick on them so much—besides the obvious reasons?

[Laughs] For the obvious reasons....and we'll leave it at that!

What other pieces of inspiration have come to you for that album?

Oh, well probably our Vice President's "drive-by shooting." I love that one—that was good.

Yeah, and people wanted to keep that secret.

[Laughs] Yeah, I ***love*** that!

How are you going to handle the joint tour?

MINISTRY is headlining and **REVCO** [is the support]. How should I say it? Let's say **MINISTRY** is my rifle, **COCKS** are for fun!

Nice. Let's talk about* REVCO. *Speak to the collaboration on this venture...

It's the same spirit of fun and the same lampooning of a lot of shit. The same sarcasm, but with different people. And, I mean, come on, who wouldn't want to work with a Billy Gibbons or members of CHEAP TRICK, or Gibby Haynes or Jello Biafra? It was a gas!

Of course! It's an 'all star' line up. The individuals must have very strong opinions and views, political or otherwise. How does that come into the mix—or does it?

In the **COCKS**, not at all. This is a bunch of middle-aged men trying to recapture lost glory [laughs].

How's that working out for you [laughs]?

It's good!

Where do you call home now?

[In a southern accent] El Paso, Texas.

What keeps you in Texas? What happened to the hardcore image of Chicago?

Oh, well, you know someone's got to keep an eye on the Bushes down here! You know, with all the shootings and whatnot! It's good to sleep behind enemy lines sometimes.

What other things have you been doing, besides your music—or are you able to do much else?

Right now, I'm trying to pull this tour together, which is crazy. Today is the last day of the **REVOLTING COCKS** rehearsals, and we're done and sounding good. And tomorrow, I'm starting **MINISTRY** rehearsals. So it's funny, because the house I'm in is revolving door. Today, everyone packs up out the spare bedrooms and tomorrow, the entire **MINISTRY** people fly in on the same day, and we start it all over again!

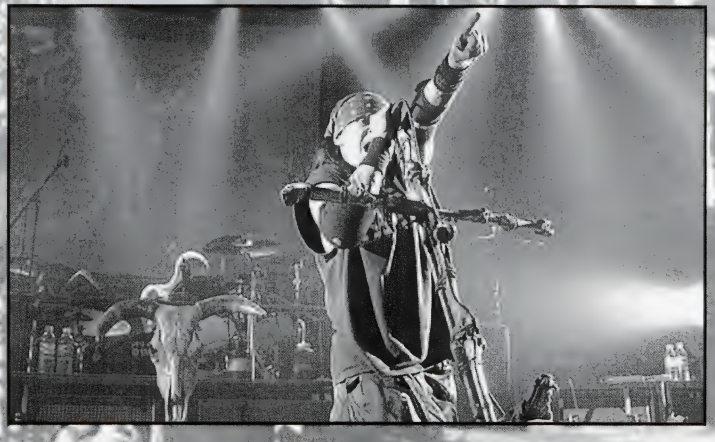

PHOTO BY ROBERT PADILLA

How do you keep it all straight—is it sort of schizophrenic feeling?

It's totally schizophrenic, and I don't keep it straight—what day is this? [Laughs] When did I last sleep? What the hell am I doing again?

Why do you do it?

Because it's *fun*!

What do you [now] want to get across to people, or what new fan bases are you trying to reach?

Oh, I don't care about that kind of stuff. I'm just happy I'm not washing dishes at Denny's or something! Other than this, I really have no useful, functioning skills to society [laughs]!

Well, people love it! I'm very impressed with music that continues to come about from you and your collaborations. So for the tour, what's in store for us?

All sorts of mayhem; lots of volume, volume, volume, and the **MINISTRY** touring line up is pretty impressive this time: Paul Raven on bass, from KILLING JOKE; we have Tommy Victor of PRONG on one guitar; Mike Scaccia, my long time player on the other guitar; Joey Jordison from SLIPKNOT is playing drums for us; and John Bechdel, from FEAR FACTORY and KILLING JOKE is on keyboards.

How long with the tour last and is it going to go through Europe?

Yeah, we have 11 weeks in the States, four weeks in Europe, a couple weeks in South America, a week in Japan, and three weeks in Australia and New Zealand, and then I get I finally get to take nap. And, it all starts May 5th in Houston, Texas!

Do you get death threats [for your views]?

Of course! I wouldn't be doing something right if I didn't, right? [Laughs] Death threats from Wal-Mart: *we won't stock* **MINISTRY***!*

But doesn't that just give you more reason to do bigger, better things?

Yeah, of course! It's another log on the fire.

What do you want people to take away from your views—from* MINISTRY*, namely?

I don't really want them to take anything away from it. I want them to think for themselves. There's a line on the new album, where I say, *don't listen to me; listen to your own head*. It's that simple.

So you're saying if you just put the information in front of people, and just make them aware—

—then that's a start.

What else inspires you; what else do you like to do besides music and getting your message out?

Right now, that's really about it, because there's just so much going on. After I get off tour, I go right back in the studio. Jello Biafra and I are doing another LARD record. It's pretty relentless, but you might as well do it now, because in a few years, I don't want to be doing this; I want to do something else.

What do you want to do?

Well, we've got a new label we just launched, so I'd much rather be producing and doing film and soundtrack work, and running a label, rather than jabbering to the press all fucking day! It's nice when you're in the background and you don't have to do all of the drivel!

What's the new label?

SONY distributes 13th Planet Records and it—it's me and my wife's label, and that's what **REVCO** and **MINSTRY** are on. But, we're going to be signing other bands and making it a full-functioning label, much like I did with Wax Trax.

What bands do you have your eye on for the new label?

Oh, I can't tell!

What three things could you not live without?

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BY SCOTT ALISOGLU

Pit: Ever since you released* Where Iron Crosses Grow, *it really seems like there has been a renewed interested in* DISMEMBER, *maybe more of a recognition of the band's impact on death metal in general.

Fred Estby: Yeah, absolutely. We were almost astonished about the reactions and the interest because I don't think we've ever toured as much as we have now. It feels great!

***It definitely seems like the* DISMEMBER *name is out there more than ever and it also seems like there was a great deal of anticipation for* The God that Never Was. *Did you feel any pressure following up* Where Iron Crosses Grow?**

Yeah, of course we did because we had good reviews for the last one and we also had to prove that we were good and not just lucky to have a good album out after a four-year break. We had to make an even better album and also show that it was not just a lucky strike for the last one and that we actually had something to prove.

***So did you approach the writing and recording of* The God that Never Was *any differently than* Where Iron Crosses grow?**

Yeah, I think we were a little bit more focused this time because we were four guys writing all the material together. We put a lot of time in for rehearsing and also we planned going into the studio way ahead of time, so that we would not have to be in the last moment. *Where Iron Crosses Grow* was recorded during like a five-month period because we had problems with the studio and the engineer, and stuff happened. And Richard [Cabeza] was moving to the U.S. at the same time. So that recording was not that structured, so we wanted to be really focused this time. I think it paid off.

The thing I like about your production on* The God that Never Was *is how much of a bottom-end sound you got, especially the kick drums. There were times that I literally thought my woofers were going to bust.

[Laughs] I also took up with the guy [Björn Engelmann] who used to do the mastering for Sunlight Studio. He used to work for a mastering studio called The Cutting Room, and many of the Swedish death metal bands used that studio for doing the mastering of their albums. Now he owns his own studio, so I worked with him there for the re-release of the old **DISMEMBER** albums. We had been working together for the past couple of years and it felt great, so we worked together on this album too. I think that was good because he is very skilled.

For as much weight and chunk as there is with this album's bottom end, when a solo or a harmony begins, the contrast is quite striking. Those guitar parts leap out of the mix.

Yeah, I wanted that too. Over the years, especially in this kind of music, it is important that it is not getting too thin behind the lead guitars. On the other hand, I always feel that when you listen to this kind of music, even bands like ARCH ENEMY and bands that are very lead-guitar based, I really feel that sometimes the lead guitars are not that much above the rhythm guitars. Sometimes in the wrong stereo, like a car stereo or something, it gets a little bit like you do not hear everything. I actually wanted to gain the lead guitars a little bit more on this one.

It sounds like you are pretty confident in your production skills nowadays.

Absolutely. I think that is one of the good things about getting older too because you know what you can do and you know what you're not good at too. So you're not trying to do stuff that you know you don't handle that well and you can actually push the things that you know are your qualities as a producer and a mixer.

The melodies on a* DISMEMBER *album like this one are not the type that jump out and grab you, but they are certainly in there. It is just that the music is so heavy. Then at the end of the album you actually end with a very melodic song, "Where No Ghost is Holy." I thought that one stood apart from the rest because of it.

Yeah, I know. I think that's mainly because it is the first collaboration between David [Blomqvist, lead guitar] and Martin [Persson, guitar] as songwriters. They were actually working that song out very much by themselves, all the riffs and all the melodies and everything. I only participated in actually arranging the song. They actually asked me if it was *too* melodic, but I liked it. It's a good song. You shouldn't throw away something because you feel it's a little bit too melodic.

Right, and it's not like Matti [Karki] is going to start using clean vocals any time soon.

Exactly, and also I did the lyrics for that one, so since I knew the song lyrics very well I knew I could make the vocals be very SLAYER-like, very aggressive.

The spoken part at the end of "Autopsy" after the music has dropped out is creepy as hell. What is that about, man? It kind of took me by surprise, the whole bit about peeling skin from the face...

[Laughs] That was the last song that we did the lyrics for and when Matti did the lyrics him and me were sitting late in the studio and he just said, "yeah, I wanna try one thing, but it might sound kinda cheesy." Then he just talked without any music. I didn't know what he was up to and I was like, "What the fuck?" I think he couldn't really include the words in the lyrics, but he wanted to use it somehow.

Do you feel like the band is in a good place these days with regard to your label, your fan support, and your private lives?

Definitely! Finally, we have a label that we are really satisfied with. And also everybody in the band is totally committed and we actually live from this right now and we've started our own company together, DISMEMBER HB. We can decide for ourselves how many dates we want on a tour and where we can go, and we have so many connections now that we build ourselves without any help from managers or other agencies. We're mainly doing all the work ourselves, but it feels better at the end of the day to accomplish actually going somewhere to play and getting paid for it when you work for yourself. Or you don't have to pay too much percentage to other people.

You are obviously not tired of playing death metal yet either.

Definitely not. I think it's more fun than ever. Actually, when you see the scene rolling again and you're getting young people playing this kind of music and getting into this kind of music again... It's like the third generation now that are actually into the old school death metal, and the new death metal too, which I think is very important for the growth of the scene.

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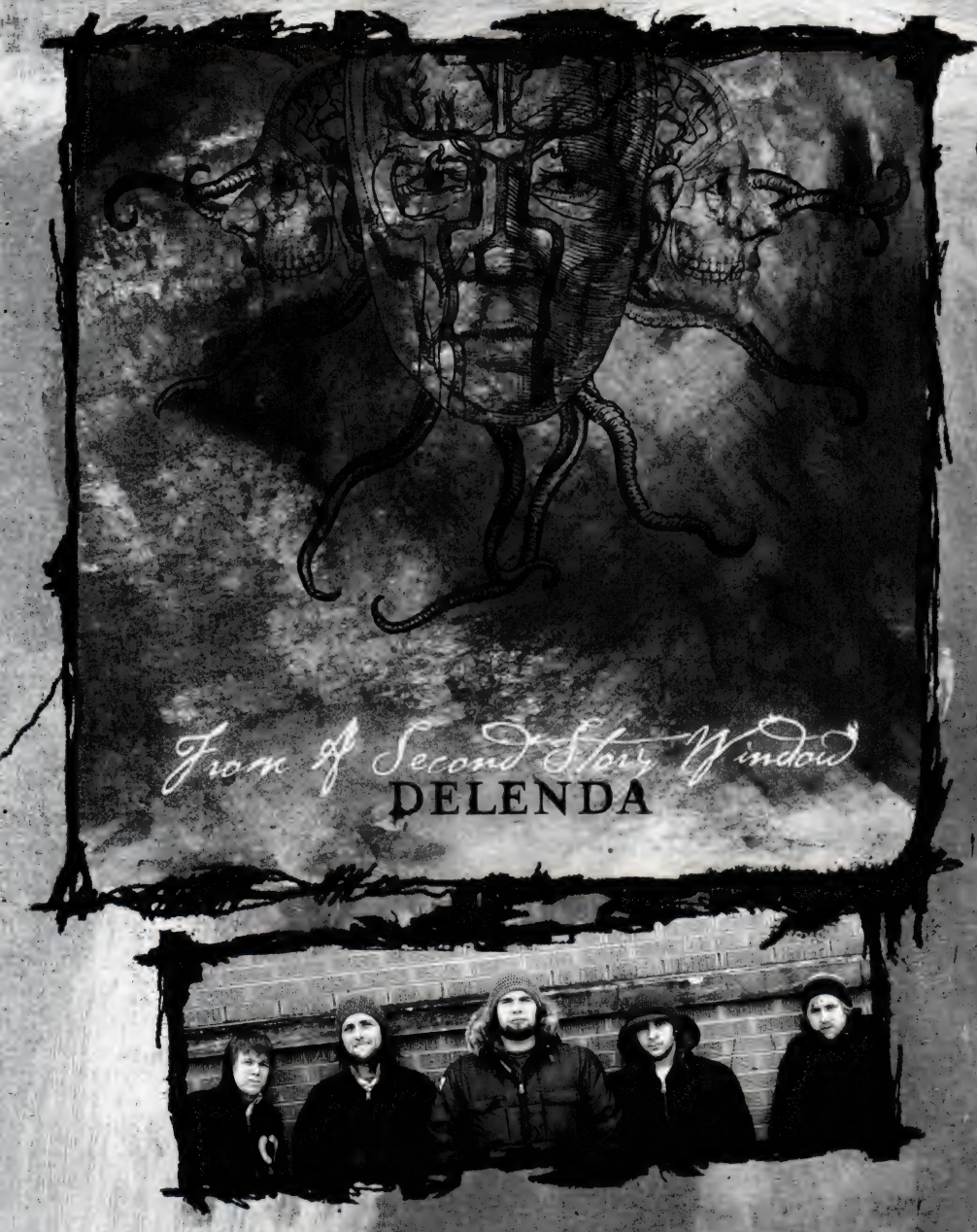

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Handling the crazed recording and touring schedule of one underground metal band is enough to drive anyone insane, yet Ben Falgoust seems to do it with two bands and keep his head together. Spending equal amounts of time with the Southern swamp legends SOILENT GREEN and bastardized black metal upstarts GOATWHORE should be difficult, but Falgoust makes it seem easy. I was invited into the recording studio to hear the finished version of their devastating new album, A Haunting Curse, and to catch up with Ben on juggling the two bands.

GOATWHORE

BY CHRISTOPHER ALO

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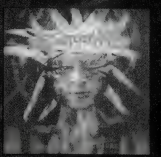

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***New album seems much faster and aggressive than* A Funeral Dirge For The Rotting Sun.**

Yeah yeah, it's got those elements. We definitely didn't want to lose what we did with the first album, but we didn't want to repeat things either. We didn't do a lot of things like the first album on the second album. We all liked the first two albums and wanted to bring new ideas to this album, but still have that total chaos. *Funeral Dirge* was such a weird transition because it was when I started walking again after my accidents and things. It's got a real depressive overtone to it because of things that were going on. But we have the new members now and hopefully we brought more of a brutal element to it this time.

How was it working with Erik Rutan again as a producer? I assume you liked working with him on the last SOILENT GREEN album?

Yeah, pretty much overall. I think he did a great job on the SOILENT record and I was pushing him for the **GOATWHORE** thing. But once we got in there, Sammy loves him. He's like dude, I love working with this guy. It helps that they are both guitar players. It's good too when you are in the studio and you have the connection with the producer or the engineer. When you get along, things roll along a lot better. The good thing with Erik is that he will try things. He will say let's try it this way, then that way and then see what sounds better. He's really stern with certain things, but he's like, if you want to change something we will because it's your record. But he is hard, he is hella-hard. I think it's because he's been through the wringer before with MORBID ANGEL. He is concerned with getting a good performance both for him and for the band. We are all involved with this. He gets concerned with things, and he is a great producer who is on top of things. Some people might think he only knows death metal because he was in MORBID ANGEL and HATE ETERNAL, but he knows a lot of things. He's capable of doing a lot.

After Hurricane Katrina devastated New Orleans, you all relocated to Arizona, those must have been very difficult times.

Our drummer was already out there, so we relocated there. We packed up everything and went there for a month and a half. We had six full songs written and so we went there to write the rest. We had to get out of the madness from New Orleans, plus there was nowhere to rehearse. So we just had to go.

Was it hard to try and focus on working on a record, considering everything that happened to your hometown?

If anything moving out there was a good thing, because we knew our families and homes were all right. It was a tight schedule because Sammy had to leave for a tour and I had to start practicing with SOILENT GREEN. I had to go out for the NILE tour, but **GOATWHORE** had to get in the studio, but rehearsal rooms were all closed up. Things starting opening up then. But it was good to get out of the city and write and record rather then just sit around the city not being able to do anything. We just left and went.

About a year or so ago, you guys pulled out of the CANNIBAL CORPSE tour and rumors you were going to break up, what happened there?

We were out with CANNIBAL, NAPALM DEATH and MACABRE. We had some inner problems. We didn't make a big deal of it. We got home, switched band members and rolled back out again. Because of the situation, we had some financial problems with not staying on the tour. We had a lot of costs that hurt us, so we had to get home, get a job and take care of business. There was some turmoil, we sorted it out and everything is OK now.

The incredible thing to me with visiting you in the studio with the finished* GOATWHORE *now is that I saw you live less than two weeks ago with SOILENT GREEN.

They started in the studio a few weeks ago, while I was still out with SOILENT. The SOILENT tour ended here in Tampa, but I had to drive all the equipment and everything back to New Orleans with SOILENT. Then drive back here. There was some pressure because I was still writing for some of the songs and I came into the studio, but they were still tracking, so I had time to sort things out. But now that the album is done, we are going home and then on Monday I go back to my day job before we go out on the next tour, it's just constant. But I do ask for it and I have to give an equal opportunity to both bands as much as I can. I just have no life (laughs). When I do have a night free, I just want to stay home and chill and do nothing (laughs).

Well that's impressive. Would you ever think of doing a dual tour with both bands?

I've been asked that before, but in the states we do a tour in a van and a trailer. I'm the one that owns that van and the trailer. So I couldn't bring both of them out in one fucking trailer. It would have to be a bus situation or another van and then I go in between both and give both bands a little equal Ben time (laughs). One would get sick of me and then I would stay with the other guys (laughs). I wouldn't mind it, and I think I could pull it off, but I would be down for it by all means.

Things definitely seem better for you now that you are on Metal Blade.

The thing with Rotten Records was that they just didn't have the funds to provide what **GOATWHORE** needed to expand, touring wise and everything, they just didn't have it. They didn't have the assets, so to see Metal Blade do the push of it worldwide will be great. And we didn't have any distribution in Europe at all, it was an import. So now maybe with this, maybe Metal Blade can bring out the older releases out. We are ready to go anywhere and just play everywhere.

Six albums in and EVERGREY have decided to switch gears a bit and shake things up on their latest Monday Morning Apocalypse. Sweden's successful dark power metal outfit has a more stripped down approach this time around along with a few other changes to what vocalist/guitarist Thomas Edlund likes to refer to as "EVERGREY metal".

BY CHRISTOPHER ALO

Evergrey

Pit: This album shows you playing more straightforward classic metal approach, what made you want to change direction?

Thomas Edlund: It's not something that we sat down and said we wanted to do. It's been two and a half years since we started writing songs for this album. Evolution has taken us a bit further into a positive direction, but at the same time, I think this is one of the albums we wanted to make all along. But we didn't really know how to (laughs). It's probably the most effective album we have done and it's something that we have been striving for.

So then you think this is your best album?

You are always going to think that because it's new, so you can ask me that in five years (laughs).

The songs are shorter too, was there an effort to make the tracks more concise?

The songs were written the way that was necessary to be. We had outside producers this time and they did not always take away stuff, they also added stuff. Sometimes they were shorter, but I did look at the average song length and it's not really that much different. But some of the songs like on *Recreation Day* are like three minutes and fifteen minutes, which is the shortest we have ever done, but it's always for the benefit of the song. We wouldn't really do the song justice to keep the guitar solo going for another minute. Plus especially now with as much as we play live, we want to be able to include maybe three songs in ten minutes instead of one and a half (laughs).

I wanted to ask you about the production team. Why did you decide to use an outside producer and how did you wind up with Sanken Sandquist and Stefan Glaumann? They've worked with some huge names like BON JOVI, BRITNEY SPEARS and DEF LEPPARD.

Well we sat down after a show we did in Germany. We started to talk about what direction we wanted the album to go in. We agreed we wanted to have an outside producer especially so we could ease my workload. Producing albums, singing, playing guitar and engineering is a bit too much of a workload and doesn't leave much space for objectivity. For this album I wanted to concentrate on being a musician and not a producer. We discussed what we wanted to do, so we all said let's name three albums that we all like a lot. Each and every one of us had an album that was produced by this team, which is really strange because we didn't know that before. So then we called them up and asked if they were interested in doing it and they said no (laughs). They were really arrogant assholes at first (laughs). So I told Henrik, you can keep talking to this fucking asshole; I'm not going to bother anymore (laughs). But Henrik had a good feeling and we flew them down to Gothenburg and within 30 seconds we really felt that they were the same kind of guys like us, arrogant assholes (laughs).

The production is sharp, but hiring big guns like that must have cost you a fortune.

Oh yeah, they cost us a lot (laughs). But it is a step in the right direction production wise as well. It's more effective, it's more in your face and hard hitting. It's the thing we always wanted to do but didn't know how to.

Your vocals are a bit different, tonally; it's a bit more upbeat. I guess that too comes in from the way the songs were written and nothing else?

Yeah, definitely, the same thing there. We do what is necessary for the song and we wanted to do songs that were suited for the live environment and these really are. I think each and every one of these songs will be great to play live. Of course, not just the vocals are affected, but also the guitars, drums and everything.

***The album cover too is very different. What is the idea behind it and does it tie into the title of* Monday Morning Apocalypse?**

Same thing there, we wanted to do something different that we had never done before. We said that we had done five albums and a live album and live DVD and nobody ever mentioned the cover, so what's up with that? So we decided to put our faces on the cover and for each and every one of the four hundred fucking interviews I have done, everyone has mentioned the cover (laughs). That's the only thing that we set out to do and I guess we won (laughs).

Now I understand this is not a concept album but three of the songs are connected?

Yeah "Still In the Water," "Obedience," and "Monday Morning Apocalypse" all are connected. It's about bullying and it's a fictional story, but it's quite complicated. It's about how a guy who in his childhood days decided to take his vengeance on the kids who bullied him when they have grown up. So he decides to kidnap them and make the parents who bullied him feel the pain.

What would you say to* EVERGREY *fans that don't like this new direction, or accusations that you are "selling out"?

We don't really care about that. We make music for ourselves that we want to listen to and the day that no one likes it, we have to stop playing. But at the same time, we do this to keep ourselves happy and as long as we do that it makes **EVERGREY** sincere. We are not a plastic band, we still play metal, but it's **EVERGREY** metal. We are the ones who decided what **EVERGREY** is going to be. Maybe we lose ten percent, but we gain twenty percent more.

I understand that you just produced a demo for a band called SHOT INJECTION.

Yeah that was last week and when I go home I'm doing another album. Shot Injection is kind of like IN FLAMES, they are very young guys. I've done quite a few bands now, but I would never do it over **EVERGREY**, but the studio is kind of my retirement insurance.

Last time we spoke was about the tour that you did with HATE ETERNAL, BLACK DAHLIA MURDER and ARCH ENEMY. You told me that* EVERGREY *was the most metal band on the package because you wore stage clothes and not T-shirts. Will you feel that way about your touring mates for your upcoming road work?

Yeah, yeah (laughs). I think metal always has been for me from my childhood, has always been somebody to look up to and to connect to in a certain way. I think that bands have a responsibility to be cooler or to be bigger than the audience in an artistic way. I'm not saying that we should be bigger humans, but I think that you should give the kids something to look up to, it makes the show cooler. I just don't think that jeans and t-shirts work on a stage.

I take it you will be touring quite a bit for this album as well?

Yeah, I think we are doing a really big world tour this time. We are going from Sweden to Moscow to North America to South America and everything in between. It will be a very busy year.

INSIDEout

ABYSMAL DAWN combines black, thrash, and modern death metal in a brutally technical yet catchy and melodic style on their debut CD, *From Ashes*. This talented Los Angeles based band, whose skill and inventiveness has earned them critical acclaim, are quickly achieving success. It "dawned" on Pit to speak with guitarist/vocalist Charles Elliott.

Pit: In just over two years, you guys have really taken off. Now you have a debut CD out and are touring with SIX FEET UNDER, KRISIUN, and DECAPITATED. How do you explain your relatively quick ascent?

Charles Elliott: I don't really know man…I guess just hard work and word of mouth. We recorded a three-song demo in 2004 that was well received. From there we just tried to get on the best shows possible and play out as much as we could. Personally, I've been playing in death metal bands since I was 15, and I'm 23 now. I learned a lot about what to do and what not to do during that time. I think the fact that we knew what we were doing as soon as the band started playing out helped us a lot.

You guys are technical, but certainly have more of a European, melodic vibe to your sound than a lot of U.S. bands that just go for straight brutality. What are/were your influences for ABYSMAL?

We're into a lot of Swedish bands but I think we're way more aggressive than most melodic death bands. A lot of them are so watered down and we tried very hard to be something other than a third rate AT THE GATES. We definitely have some of that influence, but we're a bit more on the brutal and evil side. I love newer bands like NILE, BEHEMOTH, ABORTED, DECAPITATED as well as all the great early 90's death metal acts. On top of that, I like the song structures of older thrash bands like METALLICA, SLAYER and TESTAMENT. There's a lot of that epic metal vibe on *From Ashes* and that's mainly where it comes from.

In the local L.A. scene, you played in RISE and both you and Jaime Boulanger played in INHUMAN VISIONS. Other L.A. bands like GATEKEEPER and INTESTINAL STRANGULATION are making waves. Do you see the L.A. scene now producing more hit metal bands?

Those bands work hard for sure and there are more and more quality acts emerging. I think this is partly because heavy music is just way more popular than it was, say, five years ago. Maybe it's because we're at war and times are bad that people look to the most extreme forms of music for solace. It seems thrash and death metal was at their high points during the Desert Storm conflict so maybe there's some truth to my little theory. I think it's pretty safe to say that extreme music in general will never go away, because the only thing more therapeutic than this music is homicide.

The sound on the new CD is superb. I understand that SHIVA's John Haddad, who recorded you, is a remarkably patient man. How was the recording experience, and what, if any, changes would you make next time?

Well, the whole album was recorded and mixed in ten days so there are a few things I might change with the mix. We financed the album ourselves so we had a tight budget that we were working with. Overall, I'm really very happy with it, but next time I'd set aside at least seven days to mix as opposed to the three we used this time around. John had to work overtime to get it to sound the way it did and we are seriously grateful for all his hard work.

You've always had great reviews on your guitar playing. Any tips for those just beginning to learn how to play or wanting to get better?

Practice with a metronome and steal as many licks as you can in the beginning (laughs). Play with as many different people as you can because that will bring out all the different aspects of your playing. Try to play with people that are better than you also, that will push you to the next level. Always try to stay open to new things and keep that beginner's mindset that there's so much more to learn. Arrogance is the end to a lot of great players. Just stick with it and overtime you will find your own unique voice and style. It doesn't happen overnight.

Where do you see* ABYSMAL DAWN *in five years?

On the cover of Pit Magazine, of course (laughs). Five years down the line we hope to be a household name within the extreme music scene. Being able to headline tours and selling a decent amount of records. So far things are going our way and the first step is this upcoming tour with SIX FEET UNDER and KRISIUN. I might want to mention that we'll be five years sexier than we are now as well.

ABYSMAL DAWN: www.abysmaldawn.com & www.myspace.com/abysmaldawn

BY JON "K" KONJOYAN

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Baby bands utter terms like "old school," purport to play metal that is "true," and worship the black/thrash masters of old. That's all well and good, and sometimes these acts pull it off with aplomb. But Pennsylvania's SATHANAS play old school blackened thrash because it has been coursing through the members' veins since the late 80s...and goddamn, they do it well! After a slew of releases over the years, in late 2005 guitarist/vocalist Paul Tucker, drummer Jim Strauss, and bassist/vocalist Bill Davidson unleashed a savage little beast called Entering the Diabolic Trinity on Singapore's Pulverized Records. And folks, this is the sound of crushing thrash grooves and black metal attitude...it's that simple. Tucker tells the tale.

BY SCOTT ALISOGLU

Pit:* SATHANAS *started way back in 1988 and you've basically remained underground ever since.

Paul Tucker: Yeah, I've been into the underground scene for many years. It started through pen pals and contacting underground black-death zines, back when thrash, black, and death metal were new. Remaining underground is good, but I would also like **SATHANAS** to get out there. Through a lot of small labels and their promotion **SATHANAS** could only get the diehard fans that follow the band. Now that Pulverized Records took us on as one of their bands we should get the exposure needed to spread the music.

You are the only original member of the band. Why the lineup changes through the years?

I had members from **SATHANAS** that were also in BATHYM - the drummer, Bill Smiley and his cousin Jeff Smith. Then I got bassist Eric Watson and we recorded the *Into Darkness* demo and the *Demonic Force seven-inch*, which was released on French label Thrash Records. They both had good reviews, but the members started getting out of the style of music…sad to say. Jeff was a decent guitarist. Bill went onward to **SATHANAS** with me, as Eric did. He switched over to guitar for about year and then gave up. That's when I asked Bill Davidson to play bass. Smiley also quit and went on to playing in an alternative metal band. Bill Davidson still crushes the bass in **SATHANAS.**

Do you consider yourselves a black metal band? To me, it's blackened thrash, or even just plain thrash with raspy black metal vocals.

More towards the black thrash I would say with old school feel. I don't consider us being a black metal band due to the slow rhythm changes and head banging parts. Most black metal is super fast blast beats with very little bass behind the music and more treble sounding guitars. We get all kind of opinions on our music genre. I would say black thrash metal!

You had the* Thy Dark Heavens *and* Jaws of Satan *CDs released in 2001, then it took a while before the next full-length album,* Entering the Diabolic Trinity, *was released, even though you had some releases in between.

We went to Europe in 2001 and returned to record a CD called *Hex Nefarious*, which got delayed through labels. Now Death to Mankind Records is supposed to be releasing it, hopefully this summer. It also contains some live tracks from Holland from when we played at the Popfront Club. So basically we were waiting on that release. The delay was our fault, as we should have been forging onward. We released a 7" at that time on Agonia Records called *Warlords of Death* with a cover of BATHORY's "Raise the Dead." Our drummer at that time also moved further away, making it more difficult to get together. We tried it for little while, but decided we needed to find a drummer closer to our area, so we got in contact with Jim Strauss (ex-ACHERON). Our former drummer Vent who played the shows in Europe and recorded drums on *Hex Nefarious* also has his own studio. He recorded the last LETHAL PRAYER CD.

How did you end up on Pulverized Records?

Well, back in 1999 I was searching for a label to release a new CD. I contacted Pulverized; Roy [Yeo] was interested, so we signed with him for an MCD release, *Cruentis Diabolis*, actually. We recorded it and sent it. He had some money problems, so he told me to find a label to release it, which is why Drakkar Productions in France released it. About mid last year I contacted Konqueror Records of Singapore for a release. They were busy, but they mentioned that Roy and Pulverized were starting back up, so I contacted him. He emailed me and said he wanted to release a new **SATHANAS** CD on his new label. I said, "of course!" And that was it.

Tell me about the Agonia Records release that has been in the works.

Well, we recorded the *Flesh for the Devil* MCD almost two years ago now, and it is still not out. He keeps telling me it's coming out soon. I know he is busy, but come on! We are supposed to pick it up when we go to Europe June 3rd; we shall see. We are supposed to release another album for Agonia too, but it doesn't look good.

Do you approach the writing and recording of each album in a similar manner? Did you approach* Entering the Diabolic Trinity *any differently?

I do both. I'll get some rhythm ideas and then maybe some ideas where the vocals should go. After the band starts playing the parts I really get a feel for vocals and even lyrics, depending on the mood of the song, etc. I did most of the *Entering the Diabolic Trinity* CD with music first, and then added the lyrics to where I felt they sounded right. It seems to work, at least for now. The band also helps with ideas. I give the main ideas, and then they add their ideas here and there.

Has the press you've gotten for the album been favorable?

From what I've seen, it has been favorable. We have gotten good reviews so far and for the most part it has been positive for us. Roy has been pushing our CD in zines and advertising also. It is the best label we have been on to date, so we are looking forward to our next CD on Pulverized. Expect nothing less than a crushing bang-your-head-for-Satan CD with the awesome artwork of Necrolord! Watch for that at the end of this year. I think he has also got us on some compilation CDs that come in zines, so maybe watch for them too.

Are you able to play many shows?

We play some shows in our area and are working on playing more in Ohio, Florida, Canada, and maybe New Jersey and New York, unless we get on a European tour at the end of year with a few other bands. We enjoy the European crowds, although I've heard Mexico is great for metal, so I think we'll plan some shows there. I just have to see what awaits us in the next couple months.

Are you currently doing anything with your BATHYM project?

Not at the moment. I was thinking of releasing some older BATHYM songs, maybe on future **SATHANAS** CDs. There are a couple of people that haven't heard them or that just heard the tapes of the songs. We also had a side project called ETERNAL ECLIPSE, which is total raw black metal. I do the vocals and guitar, Bill Davidson plays drums, and Gutz is on bass. We released a demo few years back. Maybe if we get time we will release something.

Do you sometimes look around at all the black or thrash metal bands that may not have been around very long, but try for that vintage feel and think, "shit, we come from that vintage era?"

Yeah, I've seen some newer bands coming out, saying they were old school thrash metal, etc. I think of the old masters like DESTRUCTION, KREATOR, and SODOM. It sounds weird to me to hear a new band playing that style of music, but it does seem to be coming back around again. I mean, the black metal and death metal bands are still there, but you didn't hear that much talk about old school metal or thrash bands until the last few years. It could be a good thing.

Are you having as much fun playing music now as you did when you first began?

Hell yeah! I wouldn't still do this shit if it wasn't in my blood. Most people from my area ask if I still play in that "Satanic band" or play that "devil music." And I say "yes, come and check us out." But most of them are not into the music. I think that's funny, since they were head banging 10 years ago. I hope to play in **SATHANAS** for many years. If I wasn't doing this band I would either start another or join a band already together.

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MUSIC REVIEWS

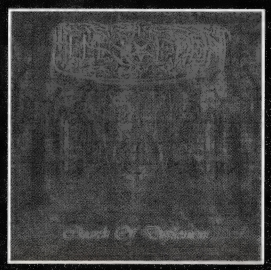
DISSECTION — *Reinkaos* — The End Records

It's been 11 long years since the world has heard from Sweden's DISSECTION. Spending the better part of the last decade behind bars for murder, singer/guitarist/songwriter Jon Nodtveidt "invested his soul" as he puts it, on his comeback album, *Reinkaos*. I suppose, it's all a matter of opinion on whether or not you think the end result was worth the price paid. While my memory of the DISSECTION of yesteryear may be a tad sketchy, I can tell those of you expecting a triumphant return to the ritualistic black metal sound that gave the band its name are going to feel the throes of disappointment. The frenzied pulse of blast beats is traded in for a more controlled and much slower cadence. Following suit, the guitars favor melody and accessibility over speed and aggression. This isn't necessarily a bad thing however. As an album, *Reinkaos* is fairly solid display of Gothenburg influenced melodic thrash. A strong IN FLAMES presence is felt on hook-laden tracks like "Starless Aeon" and "Xeper-I-Set" while a tune like "Black Dragon" is delivered with more of a straightforward vibe. Vocally, Nodtveidt's raspy snarl is perhaps the most angst-ridden noise on the disc as tales of Satan and the occult spew forth from his fiery throat. While *Reinkaos* wasn't quite what I was expecting, I did, with the exception of a few watered down parts, enjoy the album. Regardless of what DISSECTION has done in the past, today is a new day and this is a new DISSECTION. — Ryan Ogle DISSECTION: www.dissection.nu www.myspace.com/DISSECTION The End Records: 331 Rio Grande #58, Salt Lake City, UT 84101 USA www.theendrecords.com

FALKENBACH — *Heralding: The Fireblade* — Napalm Records

This is one of the more intriguing bands on the Napalm Records roster. Consisting of a solitary member, Vratyas Vakyas (the searching wanderer), FALKENBACH play a very melodic brand of Viking/folk metal that skirts on the edge of black metal. Originally intended to be his debut album, Vratyas decided that the original recording weren't up to his standards and re-vamped and re-recorded the music all these years later. The music is very heroic sounding with Vakyas sending the listener on a journey of epic proportions with every song. You can see two sides of the musician on this album, one being driven by the heart of a Viking, using his unique and melodic singing voice to tell tales of battle and adventure, the other a raspy voiced demonic black metaller. The contrast of the two makes for some very interesting moods as the album plays on. Musically, this is a very diverse record with acoustically based songs like "Havamal" go hand in hand with the hyper-speed black metal "Of Forests Unknown." Vakyas also makes good use of keyboards and even a bit of violin ("Heralder") to add depth to his sound. While not exactly new material, FALKENBACH add a fresh and unique twist to the melodic black metal scene. — Ryan Ogle FALKENBACH: www.falkenbach.de Napalm Records: PO Box 1983, Port Townsend, WA 98368 USA www.napalmrecords.com

HELL'S EDEN — *Church of Defilement* — Independent Release



With their self-released, five-song EP, *Church of Defilement*, HELL'S EDEN shows the world what many in and among their local Colorado metal scene already know, these guys fucking rip. Blending elements from black, death and Euro metal, this band exudes pure sonic evil. If titles like "Decapitated Angels" or "Maniacal Rape of Nuns" doesn't convince you of the malevolence at play here, the music will speak volumes. For such a young band (they formed in 2004), HELL'S EDEN seems to have taken their wide range of extreme metal influence and given birth to a sound they can call their own. The songs are fairly long and go through several changes but the well thought out arrangements and slight touch of schizophrenia keeps things interesting. The blackened screams of front man Richard Marcus interact nicely with the backing growl of guitarist Chris Trabucco. The EP's only downfall is in the mix. For music this intense, the band should have a much heavier and crisper production. Keeping in mind that this is an independently financed and released disc; I can't really down them for that. I'm sure next time we hear from HELL'S EDEN; we'll be left looking for our spines. — Ryan Ogle HELL'S EDEN: 3690 Cenntennial Blvd, Colorado Springs, CO 80922 USA www.hellseden.com www.myspace.com/HELLSEDEN

IMAGES OF VIOLENCE — *Degrade The Shapeless* — Ossuary Industries

Fuck yes!!! I realize the year is 2006. But with *Degrade The Shapeless*, I feel as if I have been transported back to 1996. Ossuary Industries has another winner on their hands with this nine tracker, which clocks in at just over 22 minutes (!). Opening with "Pernicious Desire", IMAGES OF VIOLENCE has you firmly by the throat and will not let go. I am reminded quite a bit of SKINLESS considering their penchant for agonizingly slow and more pit inducing mid paced material. IMAGES OF VIOLENCE kicks it up insanely in all the right areas, however. As a drummer, Larry Jackson has his hands full. This is a band that knows the importance of dynamics, and they utilize them to full effect on songs such as the title track, which blasts out of the gate, then calms down enough to catch a groove, then into a breakdown of massive proportions before hurtling you headlong into another maelstrom. It's just one example of the sickness at hand. IMAGES OF VIOLENCE do an amazing job of bringing back the days of day long fests, hand printed and distributed flyers, labels such as United Guttural and Wild Rags, and tape trading. Fans of bands such as DEADEN, LIVIDITY, MORTAL DECAY, TON, DEHUMANIZED, SECTION 8, FLESHGRIND, etc will not be disappointed. — Lael Clark IMAGES OF VIOLENCE: www.imagesofviolence.com www.myspace.com/IMAGESOFVIOLENCE Ossuary Industries: PO Box 2165, Humble, TX 77347 USA www.ossuaryindustries.com

LAIR OF THE MINOTAUR — *Ultimate Destroyer* — Southern Lord Records

This would make a great soundtrack to the ultra-violent, Greek mythology based PS 2 game, God of War. With their second full-length release, *The Ultimate Destroyer*, Chicago's LAIR OF THE MINOTAUR serves up nine tracks of skull crushing and sludgified old school metal. Rooted deep in old school SLAYER, VENOM, CELTIC FROST and S.O.D.; the three-piece, which features members of 7000 DYING RATS and PELICAN, go right for the jugular with slabs of sonic destruction such as the breakneck "Lord of Butchery" and the Coliseum sized "Behead The Gorgon". Frontman Steven Rathbone screams out blood-soaked lyrics that relive tales of Hades spawned monsters that once preyed upon worshippers of Zeus. Rathbone is a man who can certainly paint a picture with his words, as the title track demonstrates: "They shamed my home, during last winter's hunt / Murdered my son and sliced up my wife's cunt." (This is about tales of ancient Greece, not the Bush administration). LAIR OF THE MINOTAUR is the perfect combination of ass-ugly groove and skin-shredding death. This album will be on my top ten this year. — Ryan Ogle LAIR OF THE MINOTAUR: www.lairoftheminotaur.com www.myspace.com/LAIROFTHEMINOTAUR Southern Lord Records: PO Box 291967, Los Angeles, CA 90029 USA www.southernlord.com

MIRRORTHRONE — *Carriers of Dust* — Red Stream

Amazing is the first word that comes to mind after hearing the Switzerland's MIRRORTHRONE. This is extreme symphonic metal at its best. Borrowing heavily from the Romantic and Baroque periods, MIRRORTHRONE brilliantly meld melodic black metal with classically influenced arrangements. What's even more impressive about MIRRORTHRONE is that the band consists of only one member. Known simply as Vladimir, this virtuoso recorded all of the vocals, guitars, bass, programmed the synthesizers and drums (it is nearly impossible to tell that these aren't natural instruments). In the true spirit of D.I.Y., Vladimir also engineered, mixed, mastered and produced the album himself. He even did the artwork, layout and booklet design, all out of his own house. You could never tell either, as this disc sounds better than most studio productions out there today. Opening track, "A Scream to Express the Hate of a Race" begins with an organ section lifted straight out of a Bela Lugosi film before breaking into DIMMU-esque insanity. The song goes a cappella in the middle with a richly textured, chant-style vocal line that carries on underneath more melodic heaviness. The remaining three tunes are sung in what I assume to be Vladimir's native Swiss tongue and continue the trend of classically influenced melodic black / death metal. The 22-minute closer, "Ils Brandiront Leurs Idoles" is an album unto itself. This epic takes many twists and turns but never strays from the core of MIRRORTHRONE's sound. *Carriers of Dust* is the most compelling album I've heard all year. — Ryan Ogle MIRRORTHRONE: www.mirrorthrone.com www.myspace.com/MIRRORTHRONE Red Stream: PO Box 196242, Winter Springs, FL 32719-6242 USA www.redstream.org

ULTRALORD — *We Hate You And Hope You Die* — This Dark Reign Recordings

From the ceiling hang mutilated slabs of bovine flesh, dangling from half-rusted meat hook, swaying rhythmically back and forth as if in some sort of ritualistic post-mortem dance. Blood slowly coagulating as it pools underneath the butcher's freshest kills. Rat shit and excess fat litter the floor as cockroaches scurry about. In the corner, a fat man, adorned in a crimson stained apron and clutching an obscenely large butcher's knife laughs maniacally to himself as he walks towards the meat grinder. Is this the well-hidden back room of your local butcher? No, this is the debut from Ohio's ULTRALORD. Simply put, this is eight monstrously loud tracks of sludge-soaked violence and vomit-inducing blues/doom that would rather have you torn to bits by hyenas than see you find a nickel on the ground. You want guitar tone? ULTRALORD has some of the most obnoxiously ugly crunch this side of a BLACK SABBATH tribute band with blown speakers. The rhythm section stands like a brick shithouse with rumbling bass and a drummer pounds his kit like it fucked his wife while he was at work. This huge mass of hatred is spiked with a venomous shot of sandpaper-throated vocals spewing forth a cancerous message of anti-everything. I'm sure this guy gave a nun a heart attack somewhere along the line. I dare you to try to listen to this album without getting pissed off. ULTRALORD hates you and they hope you die. But go buy the damn record first. — Ryan Ogle ULTRALORD: www.ultralord.cjb.cc This Dark Reign Recordings: PO Box 30727, Long Beach, CA 90853 USA www.thisdarkreign.com

MISERY INDEX is no stranger to the music industry, having a non-stop touring schedule and becoming a recent addition to the Relapse Records roster just in time to release their newest effort, Discordia. Keeping the death-grind spirit alive, let's join in on what Jason Netherton has to share about touring the European lands afar and the release of the new album, Discordia

BY XAVANTES

Pit: I understand this was the first time in the studio with Mark Kloeppel (guitar) and Adam Jarvis (percussion). How was it working with these guys in the studio as compared to on the stage?

Jason Netherton: They did a great job; we had been touring and writing the album together over the previous year, so the studio was just one more step in the process of becoming a more integrated band that acts collectively on almost all levels. Adam and Mark both laid down their tracks effectively and timely, and overall contributed greatly to making to record come out as best as it could under the circumstances.

Did they contribute on the writing for this album? Guide us through the whole writing process for a track?

Yes in essence they contributed to almost half or more of the album musically and played a big part in helping the band develop creatively, Sparky and I are happy to have two great guys that are able to provide even more ideas to the pot when writing. Usually I, Sparky, or Mark, will have a song in skeleton form, as a collection of riffs, and we then bring that raw product to Adam and work it out with him one on one, after the song begins to take a more cohesive form, the other two members will offer ideas or suggestions to improve the song even more- advice which may or may not be taken by the original writer, depending on how strongly he feels about what he has written. In the end, the song is then played as a full band with lyrics, and final suggestions and/or changes are then made.

Did you guys play with a click track on the new album?

Yes Adam played to a click track to every song except for track five, "Meet Reality", it was his first time and it went great. "Meet Reality" we felt should just be played as is, as it is a more straight ahead punk-ish track that already had a good bite, so we left it alone.

How long did you spend mixing and editing?

We left the studio as we ran out of time after the initial three weeks of recording time was used up, the engineer then took another week or so to mix and master it after we went home and went back to work.

What is the main drive behind your lyrics?

My past and present, with all its personal ups and downs, as well as the everyday life, the culture around us, the political and economic structure of the world, and the injustice and intolerance that runs rampant across it. Simply being conscious of these complexities is enough to make my heart explode and my head burst, and as I go through this life with all its misery and beauty mixed together into one massive pile of sensory overload, I try and keep both feet on the ground and

remain hopeful, because its just a better way to get through each day, and writing lyrics certainly helps vomit out the angst that builds up.

How long did you guys spend writing the new album?

We wrote the first song last summer (2005) and wrote continually until the day we left last January, so we were even adding some final touches in the studio late at night. For example, the title track, the slow and plodding doom-ish track "Discordia" was written and arranged in the studio over the last two weeks. The other tracks were completed in December, and everything except for some of the lyrics was ready to go by the time we entered the studio.

MISERY INDEX

Does it feel good to be back on Relapse Records? You and Sparky Voyles (guitar) were with DYING FETUS, who needless to say worked a very hard nine years before getting a deal from Relapse. Was it as much of a struggle for* MISERY INDEX *to climb up the musical ladder?

We have been doing **MISERY INDEX** for the last five years now and it has been a blast and a struggle at the same time, just a lot of setbacks with different members not wanting to tour, or just not giving anything to the band beyond showing up. With the addition of Adam and Mark, and then the signing to Relapse, we almost feel like we are starting over and doing it right this time, we more than paid our dues and have done about 400-500 shows since 2002 and are happy to be back with Relapse for sure.

You are part of some very good tours, including the one you are currently on with FEAR FACTORY. How have the shows been so far?

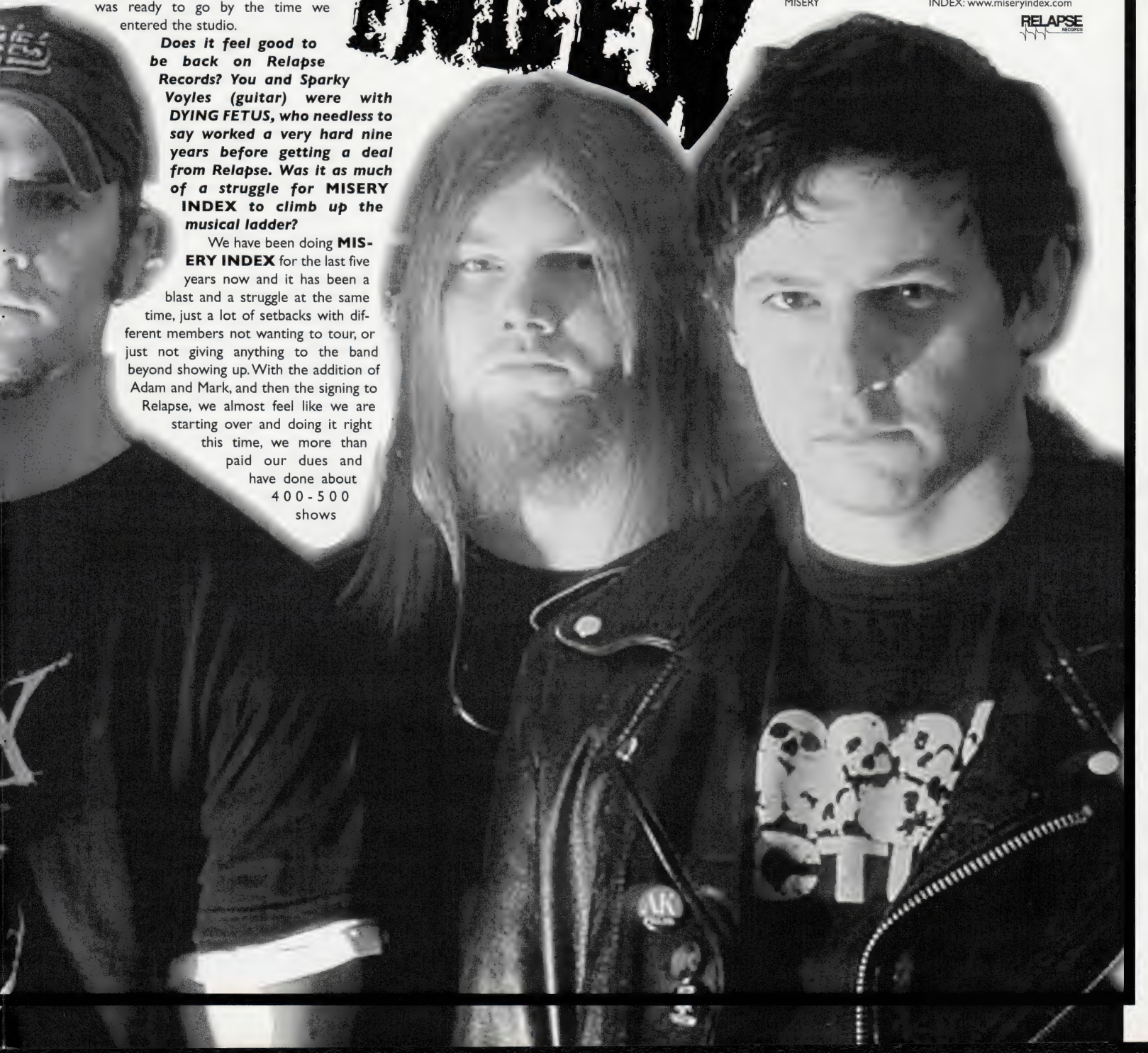
The Fear Factory guys are great and it's a great a promotional tour for us as the crowds every night are predominately all Fear Factory fans. They are also very popular over in Europe and draw large crowds every night, so we are happy to get in fronts of their fans and show them some grinding death metal, if they dig it they dig it, if not, it was fun anyway. but the few people we know who do come out they are very much into the new material and we will be playing it all quite heavily over the next 18 months on several tours, so come out and say hi!

How do you feel about downloading* MISERY INDEX*'s music and albums from the internet?

I think it's great, downloading is how I found out about some of my favorite bands, and when I found a band a really liked, I bought the record, and I think most fans are pretty loyal like that. I also think it gets more people out to your shows, but I can also see the downside if no one ever buys the records then there is no money to record another one.

MP3s from the new album *Discordia* at www.relapserecords.com. MISERY INDEX: www.miseryindex.com

RELAPSE RECORDS



ABYSMAL TORMENT

— *Epoch of Methodic Carnage* — Brutal Bands

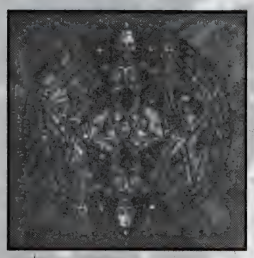
Epoch of Methodic Carnage blends everything you loved about early DYING FETUS, INTERNAL BLEEDING, and SUFFOCATION perfectly, while maintaining a sound all their own. They are technical, yes, but not in a way that would lose the listener. Nothing gets blurred here, even when they are at their most manic. I appreciate the guitar tone on this. While the guitars are of the typically down tuned and churning variety, damn near every note is decipherable; a feat in and of itself in this genre. The breakdown passages are where ABYSMAL TORMENT truly shines, however. The band may be from Malta, but these breakdowns are pure New York death metal.

Epoch of Methodic Carnage is impeccably produced, with every instrument clear in the mix. Drummer Wayne Vella is one drummer to keep an eye on! There is not one trigger to be heard on the whole affair, and he pulls off feats that would be difficult for the most seasoned. If there is any one thing to bitch about, it would be the use of two stand alone vocalists. While there is a hair of variety to be heard in the vocal department, I don't see enough to warrant two vocalists. They just sound too similar to me. However, this is the only miniscule quibble I have for an otherwise stellar release. Fans of the above, you have a new favorite band. — Lael Clark ABYSMAL TORMENT: www.abysmaltorment.net www.myspace.com/ABYSMALTORMENT Brutal Bands: 1225 County Rd. B, East Maplewood, MN 55109 USA www.brutalbands.net

AGE OF NEMESIS

— *Psychogeist* — Magna Carta Records

I've never been a big follower of progressive metal but this particular album caught my attention halfway through the first track. Originally one of the dozens of bands known as NEMISIS, last August this Hungarian quintet added AGE OF to their moniker and sat down to write an album ripe with heaviness, expression and imagination. Following the lead of bands like DREAM THEATER and SYMPHONY X, AGE OF NEMESIS deliver the prog metal goods with stellar chops, memorable hooks and inspired songwriting. A concept album of sorts, the first six tracks make up The Psycogeist Story, a compelling tale about a tortured young lad and his diabolic secret. I won't ruin things for you by saying anymore. Shades of STEVE VAI and RUSH come into the forefront on instrumental tracks "Goddess Nemesis" and the airy "Awaking Minds." The album's ultra-crisp production only added to its charms. Psychogeist is an album meant to be enjoyed and I did just that. — Ryan Ogle AGE OF NEMESIS: www.age-ofnemesis.com Magna Carta Recs: 280 E 51st ST. PMB# 1820, New York, NY 10022 USA www.magnacarta.net



AVERSE SEFIRA

— *Tetragrammatical Astygmata* — Evil Horde Records

US black metal is a genre that I don't feel has gotten it's due. There are too many detractors out there that cannot see past Norway, and the violent beginnings of what is referred to as the second wave. Bands such as ABSU, BLOODSTORM, SUMMON, FOG, AURORA BOREALIS, HAVOHEJ, IBEX THRONE, etc have made an intense argument for the US as a force to be reckoned with. AVERSE SEFIRA, formed in 1996, and having several releases under their belts themselves deserve to be added to that long list of forerunners.

AVERSE SEFIRA play an aggresive and blinding form of American black metal that, while not being wholly original or groundbreaking, is executed extremely well. *Tetragrammatical Astygmata* fully brings you into the realm of the more brutal forms of black metal, urging comparisons to GORGOROTH, BELFEGOR, and others similarly uncompromising. The savagery presented here is a welcome departure from the polish and shine of bands more geared towards "image over substance". To think that this sheer wall of annihilation comes from a three piece band is almost inconcievable. The drumming is over the top, and sounds immense when crashing headlong into the guitar / bass kill team. The three have a tendency to pull against each other at times, making for a seemingly purposeful chaotic nightmare. When they come together and lock in, the result is simply lethal. Production - wise, this album sizzles. As mentioned before, it is savage. It's not a muddy or underproduced album, by any stretch. It's just loud as fuck, and completely in your face. From the opening mortar explosion of the aptly named "Detonation", to the ending salvos of "Sonnance Inumbrate", *Tetragrammatical Astygmata* is an assault. — Lael Clark AVERSE SEFIRA: www.averse-sefira.com Evil Horde Records: PO Box 4912, Curitiba, PR 82.530-990, BRAZIL www.evilhorderec.com

BESTIAL MOCKERY

— *Gospel of the Insane* — Osmose Productions

Some bands knock at your door and demand your attention, On *Gospel of the Insane*, BESTIAL MOCKERY crashes through, seething malice and hate. No epic keyboard intros, no classical instruments, no female vocals, no eight minute songs offering mood setting dynamics. By the time you make it to track three ("Father in Heaven"), with it's intro of multiple "Fuck You"s, you know that you have been pulled in, and that there is no turning back. Straight filthy blasphemous black metal with strong thrash undertones is the order of the day for these Swedes. There seems to be somewhat of a push towards this style in the scene today, but only a handful can pull this off with the proper dedication and conviction. BESTIAL MOCKERY does so in excellent debauched style. To these ears, they come across as a blend of DESTROYER 666, and SUMMON, with a touch of IMPALED NAZARENE and THY INFERNAL thrown in the mix. This is intense, hateful stuff that succeeds on just about every level. The cover is black and white, and depicts the specter of Death wielding a chainsaw in one hand, with the severed head of Christ in the other. As I was most of the way through the album, I started to hear the significance of the chainsaw depicted on the front. The band use one in the songs, as an actual instrument. That was funny in the case of JACKYL. In this case, the saw makes sense, and sounds downright eerie. If you are even remotely a follower of D666, SADISTIK EXEKUTION, THY INFERNAL, BLACK WITCHERY, or others of this genre, do yourself a huge service and get this nasty little fucker. You won't be disappointed in any way. — Lael Clark BESTIAL MOCKERY: www.bestialmockery.cjb.net Osmose Prod.: B.P. 57, 62990 Beaurainville, FRANCE www.osmoseproductions.com

BLACK COBRA

— *Bestial* — At a Loss Recordings

BLACK COBRA are somewhere between HIGH ON FIRE and MOTORHEAD with this rumbling, bass-thick production slapped on every instrument. As you can see, the cover showcases the tendrils of the kraken, this serpentine beast rising from uncharted depths to wreak undisputed havoc on any poor schlep that crosses its path. Surprise, surprise, BLACK COBRA is identical to such symbolism. Its rock and roll with a MELVINS overhaul, but a juggernaut metal edge to it all that bulldozes nonetheless. The riffs are excellent and the thrash style of playing elevates this to something special among this whole sound. This is a very tight piece of work that needs to find its way around the die-hards. — Ryan Bartek BLACK COBRA: www.blackcobra.net www.myspace.com/BLACKCOBRA At A Loss Recordings: PO Box 642, Crownsville, MD 21032-0642 USA www.atalossrecordings.com

BLASTMASTERS

— *Twisted Metal* — BMX Records

From the jackhammer drums of Aantar Lee Coates comes the full-length debut from BLASTMASTERS. Formed by Coates in 2004, this Tampa, FL quartet play death metal the way you'd expect it to sound coming from the Sunshine State. No bullshit "core" elements here, *Twisted Metal* is full on raging brutality. It's almost as if the band plucked these tunes straight from the Florida scene's mid-90's heyday. Coates pummels away at his drums while the guitars of RJ and Jeff Parrish pull flesh from bone with their six-string assault. The music is predominantly hyper-speed mutilation but the band's crossover thrash tendencies make for tempo changes and breakdowns that will send any pit into a bloodthirsty frenzy. The sadistic growl of vocalist/bassist Jesse Jolly is the perfect icing on this arsenic-laced cake. Fans who find themselves aching for the glory days of Florida death metal now have a cure in BLASTMASTERS. — Ryan Ogle BLASTMASTERS: PO Box 15104, Tampa, FL 33684 USA www.blastmasers1.com www.myspace.com/BLASTMASTERS

DARKTHRONE

— *The Cult Is Alive* — Peaceville

Well, here we go with the twelfth album from DARKTHRONE. I have to say that I have listened to this several times, and cannot make up my mind one way or another. It's growing on me, I guess, but the impact isn't immediate as it was with elder releases, such as *Transylvanian Hunger* or even *Hate Them!* I will likely be crucified by the DARKTHRONE purists among us, but this album just sort of falls flat. Fans of the band that "must have everything DARKTHRONE" will buy this and they will love it, I am sure. There are a few standout tracks, but for the most part, *The Cult Is Alive* is a very pedestrian album that leaves me cold, wishing for more. Maybe after several more spins, I will have a different outlook. But for now, I have to stand by the feeling that they could have put a lot more into it. It's DARKTHRONE, people will buy it, fans will call me an imbecile for not hailing it to be the "elite" and "cult" disc it should have been. Doesn't matter. I can't please everyone, and it's only one man's opinion. — Lael Clark DARKTHRONE: www.darkthrone.no Peaceville Records: PO Box 101, Cleckheaton, West Yorkshire, BD19 4YF, UK www.peaceville.com

DARZAMAT

— *Transkarpatia* — Metal Mind Records

Anyone who has had an ear bent towards the extreme side of the underground as of late has surely heard more than a handful of death / black metal bands that feature dueling male / female vocals. While this territory is far from uncharted, Poland's DARZAMAT manage to shake things up a morbidly experimental edge that separates them from their peers. Flavored with darkly symphonic keyboards, DARZAMAT play a high-caliber brand of blackened death in the vein of DIMMU BORGIR. By infusing solid hooks and bits of groove with their blistering riffery, the music alone stands a cut above the rest. I couldn't help but to be put into a darkened frenzy by well-rounded and crushing tracks like "Hallucinations" and "The Burning Times." The perfect answer to the call of vocalist Flauros' venomous growl is the sometimes siren-like, other times down right scary throat of his female counterpart, Katarzyna Banaszak. Her sinister vocal style conjures up images of a seductive yet bloodthirsty and soulless vampiress. The performance she gives on the chilling "Letter From Hell" is the stuff nightmares are made out of. Superb musicianship, well-crafted and imaginative tunes and the masterful production courtesy of metal 'the man' Andy La Rocque (KING DIAMOND) himself give *Transkarpatia* all the qualities necessary to be seen as a future classic in the world of dark metal. — Ryan Ogle DARZAMAT: www.darzamat.art.pl www.myspace.com/DARZAMAT Metal Mind Records: Czajek 31 40-534, Katowice, POLAND www.metalmind.com.pl

DAYLIGHT DIES

— *Dismantling Devotion* — Candlelight Records USA

The sullen wail of a reverberated solo rings out underneath the chilling acoustic passage that starts off the eight and a half minute "A Life Less Lived," a perfect introduction to the intricate and melodic doom heard on *Dismantling Devotion*. While this is the North Carolina-based band's second full length, this is my first encounter with them and I can't help but wonder what in the hell took me so long to come around. Melancholic metal act PARADISE LOST comes to mind as I sit in a darkened corner of my house, entranced by the oppressed roar coming from my speakers. DAYLIGHT DIES is one of those bands that can write songs that clock in at well over the sex to seven mark but they are written so well that time ceases to exist while you listen to them. The band displays the mark of true musicianship by living by the credo, 'It's what you don't play that matters.' While the performance of the band is beyond top-notch, they respect the songs enough to not fill them with a million cluttered notes. Where most bands feed off of aggression and hate, the heaviness of DAYLIGHT DIES comes from atmosphere and emotion. This is truly a case of finding serenity in sorrow. — Ryan Ogle DAYLIGHT DIES: www.daylightdies.com www.myspace.com/DAYLIGHTDIES Candlelight Records USA: PO Box 707, Plymouth Meeting, PA 19462 USA www.candlelightrecordsusa.com

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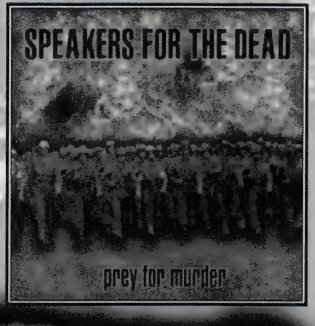

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DRAWN AND QUARTERED

— *Hail Infernal Darkness* — Moribund Cult

Ever since I discovered DRAWN AND QUARTERED I've done little but talk them up in every venue I sling these jaded critiques in. When NIRVANA and MUDHONEY were busy soaking up all the attention (and much deserved, fuck you kindly), DRAWN AND QUARTERED were and still are the undisputed overlords of the Seattle death scene. With *Hail Infernal Darkness* they've only gone deeper into the black/death hybrid they've slowly been mutating into. It is a hellish, bestial annihilation on all fronts. The cover art drags you deeper into the Dante-esque visions of their despair, and musically it only drains more life. Faster, darker, more technical, and crushing on all fronts, say hello to an easy top ten DM album of 2006. — Ryan Bartek Moribund Records: 530-A 19th Street, Port Townsend, WA 98368 USA www.moribundcult.com

DOOMINHATED / RINGWRAITH

— Six Tears of Pleasure / Tales From Middle Earth

— Blackmetal.com Records

Two bands. One man. This is the genius of Lord Cabal. Suffering from a demonic case of bi-polar disorder, the corpse-painted one has put his two distinctly different, yet undeniably black metal, projects together on one disc. The first half of the split comes from the more angst-ridden, chaotically-inclined side of Cabal's brain. Inspired in part by the pen of French poet Charles Baudelaire, DOOMINHATED is raw, aggressive black metal with roots in early EMPEROR. The 34 second, piano and wind intro, "Flowers of Evil" sets the stage for full on BM blasphemy with the blast beat laden "The Ghost and the Sadness of the Moon" and a haunting cover of Diamanda Galas' "The Litanies of Satan." RINGWRAITH shows Cabal's obsession for the work of Tolkien and an ability to produce a higher caliber level of BM. With a slicker production and more emphasis on keys, RINGWRAITH struck me as the better or the two projects. The riffs are as equally blistering as the first, but it would seem that Cabal has put more into RINGWRAITH. The songs are a bit more layered and the arrangements tend to be a bit more complex. The chant vocals on "In Minas Morgul Death Awaits" sent chills up my spine. Cabal's use of acoustic guitars and symphonic keyboards gave the latter half of his spilt a world of depth. No matter your taste in black metal, Lord Cabal has something to quench your bloodthirsty appetite. — Ryan Ogle Blackmetal.com Records: PO Box 5488, Novato, CA 94948 USA www.blackmetal.com

FACEDOWNINSHIT

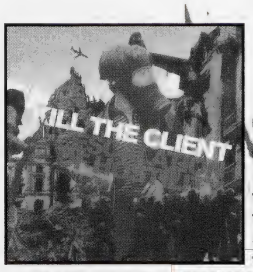
— *Nothing Positive, Only Negative* — *Relapse Records*

How can you go wrong with a band that's going to call themselves FACEDOWNINSHIT? Especially when that same band releases an album entitled ***SHIT BLOODY SHIT*** (most of us wouldn't discuss such matters so openly). With their newest and first release on Relapse Records, this North Carolina trio has let loose yet another scaly, seven-eyed, forked-tongue beast into the swampy waters known as southern-fried dirt metal. Similar, yet less abrasive to the likes of EYEHATEGOD, FACEDOWNINSHIT come across like the ephedirine-snortin' cousin to the WEEDEATERs and BONGZILLAs of the world. With massive amounts of fuzz and a chest cavity rumbling drum n' bass combo, the band produces wall of sound three feet deep and slathered in ugly. Only on the semi-psychedelic outros to "Fucked" and "Rough Sleep" does the decibel level fall beneath what is considered safe for human ears. As for the rest of the album, imagine having a strand of rusty barbed wire slowly pulled from your mouth while an over-amplified 'Gator-headed groove machine dances around a fire with the spirits of Willie Dixon and Sid Vicious. The world is now a slightly sludgier place. Thanks guys. — Ryan Ogle FACEDOWNINSHIT: www.facedowninshit.com myspace.com/FACEDOWNINSHIT Relapse Records: PO Box 2060, Upper Darby, PA 19082 USA www.relapse.com

IRON FIRE

— *Revenge* — Napalm Records

I'm a sucker for power metal bands that feature armor-clad warriors on their covers alongside burning churches and Viking ship serpent masts. Yeah, this disc rocks pretty hard. I remember reading a review somewhere where the writer used the term "muscular" to describe this sound. I guess that works, but not really in the over-the-top, riding choppers, MANOWAR sense. No, this is definitely Hammerfall territory, although less hook friendly and more geared towards ruthlessness. The solos are there, the hooks are there, the vocals soar. What else do you want? This is a thoroughly entertaining power metal romp if there ever was one. — Ryan Bartek IRON FIRE: www.ironfire.dk www.myspace.com/IRONFIRE Napalm Records: PO Box 1983, Port Townsend, WA 98368 USA www.napalmrecords.com



KILL THE CLIENT

— *Escalation of Hostility* — Willowtip Records

Child-molesting priests, oppressed masses, civil disobedience, social uprising, is this just another slow news day on CNN? No, this is the follow up to 2004's *Wage Slave* from KILL THE CLIENT. *Escalation of Hostility* is grindcore the way grindcore was meant to be played. Not since the days of BRUTAL TRUTH has a band bloodied my eardrums as badly as this Dallas, Texas based band has done with their "fuck-you-I'm-right" style of violent grind. KILL THE CLIENT is a high school government teacher's worst nightmare with their brilliantly blunt social commentary. Vocalist Morgan pulls no punches on the necessarily obscene "In God We Thrust" or his ode to Bush's genocide campaign, "Killing Fields." His Seth Putnam / Barney Greenway style of scream takes no prisoners as blast happy drummer Chris Andrews propels the chaotic riffs of Chris Richardson and James Delgado (guitar and bass respectively) with more force than a crack-head on a rampage. If you were looking to get your ass kicked while becoming a more socially aware member of society, KILL THE CLIENT's door would be a good one to knock on. — Ryan Ogle KILL THE CLIENT: www.killtheclient.net www.myspace.com/KILLTHECLIENT Willowtip Records: 134 S. Main St Suite A, Zelienople, PA 16063 USA www.willowtip.com

IMPALED NAZARENE

— *Pro Patria Finlandia* — Osmose Productions

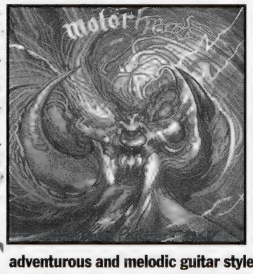
IMPALED NAZARENE is back, and they are fucking pissed. Nine albums into their career and standing tall, the band rips your throat out with *Pro Patria Finlandia*. Kicking off the proceedings with the excellent "Weapons To Tame A Land", the Finnish sickos set the stage for the mauling to follow.

The blast beats have returned, the production is tight, and the songs are vicious. Onraj 9mm and Toumio are one of the tightest guitar tandems in the scene right now, and they turn in stellar performances on this one. As they peel off riff after face flaying riff, you wonder if you should have taken a dose of Dramamine. "Something Sinister" and "For Those Who Have Fallen", in particular contain riffs that could cause motion sickness. IMPALED NAZARENE has always been a band that teeters on the edge of falling into chaos, but somehow manage to keep things reigned in just enough to maintain control. The drumming is manic as usual and recorded perfectly. There is a tight but full sound to the drums that helps make this thing a pleasure to listen to as loud as you can possibly take. Slutifier's vocals are in top form throughout, with the only question being: "How can this man keep it up album after album?" Fucking phenomenal. For those who feel "All That You Fear" was somewhat of a disappointment, let it be known that IMPALED NAZARENE have made up for it in full. — Lael Clark IMPALED NAZARENE: www.impnaz.com www.myspace.com/IMPALEDNAZARENE Osmose Productions: B.P. 57, 62990 Beaurainville, FRANCE www.osmoseproductions.com The End Records: 331 Rio Grande #58, Salt Lake City, UT 84101 USA www.theendrecords.com

LOW TWELVE

— *This Side Toward Enemy* — Rotting Corpse Records

Lace up your boots... lets get ready for one hell of a moshpit. All brought to you by LOW TWELVE. Hailing from Chicago, USA, these guys are coming your way, and they are coming strong! I have been listening to my advanced copy of the new album, *This Side Toward Enemy*, and well... it is a devastatingly heavy dose of NY style hardcore/metal. Psychotic serial killer Nolan Weeks leads the inspiration for the album as lyrically it describes in detail the wicked confusion of insanity for those who can't grasp the mental disconnection of a schizophrenic. Each track takes the story farther into the perverse mind of a killer. Makes you wonder what is really going through lead vocalist/bassist Pete Altieri's head, huh? The mix is very well done; each instrument stands out with their individual textures and each highlight the other. Guest vocals include pain master, Gary Meskil of PRO-PAIN and a few other "voices" to add to the insanity trip. I did not get cover art, but I checked it out at the official website. Jeff Gaither pushed the ink on the fine piece of work. The image depicts a man (Nolan Weeks) suffering in anguish with all the skulls of the voices around him. Great packaging for a great sounding album that has that extra effort put into the writing that makes it well worth the ten bucks. A must hear for 2006. LOW TWELVE also offers a newsletter type printed zine called Low Times. Keeping their fans informed of current events and sharing some insight into their world. — Xavantes LOW TWELVE: www.lowtwelve.com www.myspace.com/LOWTWELVE Rotting Corpse Records: PO Box 306, Chicago, IL 60690 USA www.rottingcorpserecords.com



MOTÖRHEAD

— *Another Perfect Day* (Reissue) — Sanctuary Records

One of three recent MOTÖRHEAD Sanctuary reissues, 1983's *Another Perfect Day* marked a major turning point for Lemmy and his influential band. Out went legendary guitarist Fast Eddie Clarke and in came a decidedly cleaner-looking and "proper" guitarist by the name of Brian "Robbo" Robertson of THIN LIZZY fame. Often seen as the black sheep of the MOTÖRHEAD catalogue because of the rather ill-fitting guitarist, revisiting the album shows that *Another Perfect Day* is chock full of classic Lemmy songwriting and lyrics, albeit with Robbo's somewhat more adventurous and melodic guitar style. Songs like "I Got Mine," "Shine," and "Dancing on Your Grave" are catchy as hell, the arrangements allowed to breathe a bit more compared to previous albums. Perhaps not the most well liked of the MOTÖRHEAD albums, but certainly a worthy addition to any fan's collection. So here is your big chance to grab it *and* get a bonus CD of the band's 1983 performance at The Manchester Apollo, which is worth it just to hear Robbo's treatments of the old classics. Also included is a bonus B-side track called "Turn You Round Again," as well as Malcolm Dome's excellent liner notes. — Scott Alisoglu MOTÖRHEAD: www.imotorhead.com Sanctuary Records: 1540 Broadway, New York, NY 10036 USA www.sanctuaryrecordsgroup.com

MOURNING

— *Blinded By Hate* — Ossuary Industries

Impressive. Very impressive. MOURNING kicks up quite a storm on their first release, which is also the initial release for the brand new Ossuary Industries label. Judging from what I have seen and heard thus far, Ossuary Industries is off to an absolutely brilliant start. See also the review of the debut full length from labelmates (And label owners) IMAGES OF VIOLENCE elsewhere in this issue.

Formed in 2003, the New Jersey three piece known as MOURNING came together utilizing the talents of three reasonably well known bands: DIVINE RAPTURE, BLOODTHRONE, and DISLIMB. Elements of each band are heavily apparent in MOURNING, but they blend everything in a way that brings something fresh to the table. Musically, I suppose you could call it blackened death metal. Thing is, all the elements blend so seamlessly together that it takes on a life of it's own. From the tremolo picked blackened riffs, to the split vocal attack (death metal guttural lows, to black metal screams), to the more mid paced and groove laden drumming, it all makes sense somehow. What is so refreshing here is that throughout the five songs on this outing, the conviction alone is more than worth the price of admission. Too many bands seem to be going through the motions nowadays, and it is awesome to hear a band that cannot only showcase their influences, but create a sound all their own. Which, in my opinion, MOURNING has done in spades. The only band I can come close to in terms of comparison would be Austria's BELPHEGOR, in terms of blending the black and death metal genres. *Blinded By Hate* seems to me to be the tip of a large iceberg for both MOURNING, and Ossuary Industries. Keep your eyes open. This could be huge. — Lael Clark MOURNING: www.mourningthenewdawn.com www.myspace.com/MOURNING Ossuary Industries: PO Box 2165, Humble, TX 77347 USA www.ossuaryindustries.com

MASTER

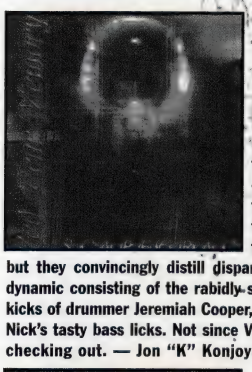
— *Four More Years of Terror* — Twilight Records

Fed up with American government and policies, MASTER mastermind, Paul Speckmann packed up and headed out for greener pastures. Settling in The Czech Republic, Speckmann set out to spread the one bit of Americana he still longed for in his newly adopted homeland, the sweet, sweet sound of old school thrash. *Four More Years of Terror* is everything I loved about this particular brand of metal back in my days as a pissed-off, lower/middle-class teenager. Now, as a pissed-off, lower/middle-class adult, the shit sounds that much better. Raw as fuck, ugly as hell, no bullshit, denim and spikes thrash is what MASTER is all about and they do it oh so well. Speckmann's primitive vocal approach has that raspy, hate-filled snarl that brings to mind Michael Haaga of cult favorites, DEAD HORSE to mind. The music is along the lines of an early EXODUS or NUCLEAR ASSAULT with a punkish MOTORHEAD style attack. Lots of chugga-chugga style riffs, whammy bar rich solos and upbeat drumming. Lyrically, it's easy to see why Speckmann left the States and these politically charged tunes would probably have him on the fast track to a Rumsfeld death camp. I'll recommend this one to anyone who hasn't thrown away his or her Fuck The World patch. — Ryan Ogle MASTER: www.master-speckmetal.com Twilight-Vertrieb: Bahnhofstr. 13, 23701 Eutin, GERMANY www.twilight-vertrieb.com

PHOBIA

— *Cruel* — Willowtip Records

This record will rip your goddamned face right off of your skull. The newest album from long-running crust/grind act, PHOBIA is a 21-song, 26-minute blistering exercise in fury. Put a microphone on an M-16 being unloaded on a bus load of businessmen, overdub some venom-filled growls and ear-piercing screams, toss in a bit of thrashy groove and you've got *Cruel*. Their roster reduced to a trio, *Cruel* was recorded sans bass guitar, but that doesn't take a damn thing away from the band's relentless assault. From the blasting insanity of the opening title track all the way to the hardcore tinged punch of "Numb" (one of the albums longest tracks at 2:10), the hatred never subsides. I was ready to go on a whiskey-soaked beatdown spree by the time this disc was over. Excellent production courtesy of Scott Hull (PIG DESTROYER, AGORAPHOBIC NOSEBLEED) takes PHOBIA's already upfront and aggressive sound and slams it into your skull like head punch from a 'roid raging boxer. The warm and fuzzy feeling brought out by song titles like "Yankee Swine," "Facist Smash Face" and "Kill To Love" made this one a winner in my book before I even threw it in my stereo. Don't be a pussy, get this album. — Ryan Ogle PHOBIA: www.phobiagrind.com Willowtip Records: 134 South Main St. Suite A, Zelienople, PA 16063 USA www.willowtip.com



RED TEAR MEMORY

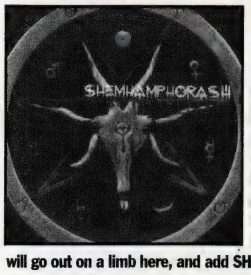
— *Scapegrace* — Independent Release

RED TEAR MEMORY sounds like something your Goth ex-girlfriend confided in her pathetic daily diary, but don't be fooled—these guys will smash your head open with their unique onslaught of disgustingly entertaining metal. They claim to please both hardcore and death metal audiences, which is no easy feat. This fact has been confirmed in reports from their live shows. Their assorted influences run from NECROPHAGIST to SONATA ARCTICA to ABORTED to IMMORTAL to NASUM and "everything that's badass." It may sound like they're trying to please everyone, but they convincingly distill disparate ingredients into an explosive and convincing "brutal yet catchy" dynamic consisting of the rabidly-sick spews of vocalist Jon Chunglo, the vicious and constantly changing kicks of drummer Jeremiah Cooper, dual guitar shreds courtesy of Rob Zimmerli and Jake Green, with Chris Nick's tasty bass licks. Not since VEHEMENCE has an Arizona band made this much creative noise. Worth checking out. — Jon "K" Konjoyan RED TEAR MEMORY: www.myspace.com/REDTEARMEMORY

SAURON

— *Thrash Assault* — Blackened Moon

If you have no appreciation for '80s thrash metal, then you have no right reading this review. Not to be confused with the Scandinavian black metal band, this SAURON is a group of filthy bangers from the US. Bands like this don't come along near often enough anymore. In a world of cookie-cutter bands calling themselves "extreme", SAURON stands proud and defiant, to remind everyone where we came from, musically. *Thrash Assault* is pure and unashamed mid-eighties thrash metal, heralding the spirit of the time, warts and all. I can sit and name the Big Three (SODOM, KREATOR and DESTRUCTION) as influences, with no problem. However, I hear influences that go a bit deeper, such as TANKARD, PROTECTOR and (to a lesser extent) LIVING DEATH. Low-fi as fuck, and dirty in execution, SAURON brings back the days of cassette demos, patch vests, and the punk spirit that is severely lacking nowadays. Mighty hails to SAURON! You got it right. — Lael Clark SAURON: www.sauron666.cjb.net Blackened Moon: 512 Hume Blvd., Lansing, MI 48917 USA www.blackenedmoon.com



SHEMHAMPHORASH

— *Dementia* — Blackened Moon Records

Black metal is an odd duck in this day and age. It is the most hotly debated subgenre of metal in recent memory. Who is "true"? What constitutes "good" or "real" black metal? Grim and necro, or grandiose and epic? Does anyone truly know anymore? Black metal to me is a highly personal form of worship. Bands playing black metal should evoke a deep feeling of darkness, and hail the pantheon they follow. That, to me, is what makes a black metal band "true". There have been many obvious reference points to this, such as EMPEROR, SATYRICON, MAYHEM, etc. I will go out on a limb here, and add SHEMHAMPHORASH to that list. While SHEMHAMPHORASH are not of legendary status (yet), they certainly have the formula down pat. This is a band attempting to carve out their own niche in the scene, not content to regurgitate the riffs of their favorite bands. *"Dementia"* takes the framework laid down by bands such as the aforementioned, and molds a flesh around it that is new and exciting. The sound is tight and crisp, but manages to flaunt the diabolical feel of the whole thing. If you can imagine SATYRICON'S "Nemesis Divina" being re-recorded during the sessions for "Volcano", you would have a bit of an idea where I am coming from. Full strummed chords meld with more dissonant inverted structures, and vocalist Wilhkiem has a voice that chills. My personal favorite touch? The acoustic guitar weaving in and out of songs such as "Crossing My Hell", and "The Call". It's one of those "out of left field" subtleties that make a ton of difference. SHEMHAMPHORASH with *"Dementia"* have put themselves on par with bands twice their tenure. There is simply not anything negative to say here. I sincerely look forward to the next outing from this three piece from Spain. — Lael Clark www.shemhamphorash.com www.myspace.com/SHEMHAMPHORASH Blackened Moon: 512 Hume, Lansing, MI 48917 USA www.blackenedmoon.com

SCAR SYMMETRY

— *Pitch Black Progress* — Nuclear Blast

Less than a year after their critically acclaimed debut, *Symmetric In Design*, SCAR SYMMETRY return with yet another album deserved of the world's attention in *Pitch Black Progress*. Not surprisingly, these Swedes have a sound deeply rooted in the melodic death metal style that their homeland is famous for. However, the band does possess a few distinctions that keep them from drowning in a sea full of SOILWORK and IN FLAMES clones. Their most noticeable characteristic is the bi-polarity of vocalist Christian Alvestam. Simply put, the guy has amazing range. Brutal death metal growls play Yen to the Yang of a soaring and melodic clean voice. The singer's ability to create a powerful vocal hook creates several memorable moments throughout the album. The calculated heaviness of the title track and the whirlwind of influences on "The Kaleidoscopic God" show the band's amazing potential as songwriters. Textured elements of prog, hard rock, thrash and symphonic metal give SCAR SYMMETRY a schizophrenic yet accessible quality. *Pitch Black Progress* is a welcome breath of fresh air to the jam packed melodic death metal scene. — Ryan Ogle SCAR SYMMETRY: www.scarsymmetry.com www.myspace.com/SCARSYMMETRY Nuclear Blast: 2323 W. El Segundo Blvd, Hawthorne, CA 90250 USA www.nuclearblast.de

TORTURE KILLER

— *Swarm!* — Metal Blade Records

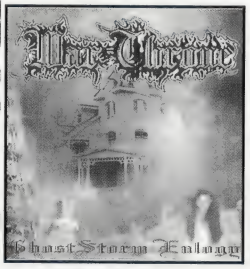
Let's get a couple of things out of the way. Yes, TORTURE KILLER started off as a SIX FEET UNDER cover band. Yes, their new vocalist is none other than Chris Barnes. Kinda the "Rock Star" story in reverse, yes? Well, this is 2006, and it seems that SIX FEET UNDER has run its course. Here we are, faced with TORTURE KILLER. Does it stand up to expectations? Does it fall flat like SIX FEET UNDER tended to do more often than not? Read on. This may surprise you.

Not only does TORTURE KILLER stand up, they far surpassed my expectations. While not even a remote departure from the ground trod upon by SFU, TORTURE KILLER manages to pull out the variety that SFU stubbornly refused to (or just plain couldn't) do. Plenty of those midpaced plodding rhythms abound here, but they are offset by melodic passages and varying tempos that break things up quite nicely. More good news here: It sounds like Barnes has spent lots of time working on his voice. His higher range used to be (most times, anyway) horrible, where now he just sounds malicious in that area. There is no mistaking who is vocalizing here. He is simply at his best throughout. As are the rest of the band. *"Swarm!"* sounds fresh, and shows what SIX FEET UNDER should have been. They are hungry, young, pissed off, and show tons of promise for the future. — Lael Clark TORTURE KILLER: www.torture-killer.cjb.net www.myspace.com/TORTUREKILLER Metal Blade Records: 2828 Cochran St, PMB 302, Simi Valley, CA 93065 USA www.metalblade.com

URN

— *Dancing With Demigods* — Rotting Corpse Records

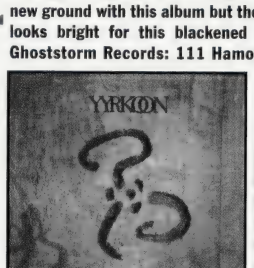
Drawing inspiration from the vampire culture, Chicago's URN offer up an 11-song journey into the darker regions of hard rock / metal. Something of a hybrid of TYPE O NEGATIVE and AMORPHIS, the core of URN's sound is rather straightforward and hook-heavy riffage relying on keyboards and non-metal instruments such as the flute and piccolo to add an interesting level of texture to the music. Throughout the disc vocal duties are split between Dominic St. Charles (guitars) Ian Nothing (bass) and Sophia (keys, etc.) with the female sung tunes standing out as the albums better tracks. Sophia's haunting, siren-like voice gives the tracks "Shadow Dancer" and "Fire Child" a chilling ethereal quality unmatched by those penned by her male counterparts. Other standouts include the morose, folk-influenced "Passover" and the collaboration with occult author Michelle Belanger, "Cry Freedom." *Dancing With Demigods* offers plenty of good material and it's worth checking out. — Ryan Ogle URN: www.urncentral.com www.myspace.com/URN Rotting Corpse Records: PO Box 306, Chicago, IL 60690 USA www.rottingcorpserecords.com



WARTHRONE

— *Ghost Storm Eulogy* — Ghoststorm Records

Born from the ashes of West Virginia based death/thrash outfit WITCH HUNT, WARTHRONE assault your senses with their brand of orchestral, blackened death metal. Blast beats and breakneck riffs, both courtesy of drummer / guitarist Erik Sayenga (ex-DYING FETUS), are the order of the day as opener "Bloodfrozen Effigy" slices into your senses. At first glance, WARTHRONE come across as a great new addition to the technical death metal scene, but as the song plays on the haunting keyboards of Kristel (who also pulls bass duties) add a much more sinister element to the band's sound. The coupling of Kristel's classically born style of keys with Sayenga's flair for sonic monstrosity gives WARTHRONE a sort of MORBID ANGEL vs. OLD MAN'S CHILD feel. Vocalist Richard Johnson hits every end of the extreme vocals spectrum. From guttural growls to flesh-piercing screams, he proves the perfect front for this band. After 23 minutes of corpse culling brutality, *Ghoststorm Eulogy* ends on the morbidly serene keyboard instrumental "Where Dark Bleeds." A chilling yet appropriate ending to the chaos that came before. WARTHRONE aren't necessarily breaking new ground with this album but they are without a doubt becoming a force to be reckoned with. The future looks bright for this blackened trio. — Ryan Ogle WARTHRONE: www.myspace.com/WARTHRONE Ghoststorm Records: 111 Hamolia Ave, Polk City, FL 33868 USA www.ghoststormrecords.com



YYRKOON

— *Unhealthy Opera* — The End Records

Based on the works of Lovecraft, *Unhealthy Opera* is a furiously heavy ode to the Cthulhu and other sea-borne horrors. Blending intelligent thrash with cutthroat death, French metallers YYRKOON have put out one damn impressive follow up to 2003's *Occult Medicine*. Somewhat of a modern, more death oriented rendition of classic TESTAMENT, YYRKOON use a razor sharp six string assault to lay the framework for tunes rich in substance and heaviness. As brutal as the music can get, the band does a nice job injecting ample amounts of melody and head-bobbing grooves via the masterfully played guitar solos and hooks of both the rhythmic and vocal breeds. Acoustic interludes, "Temple Of Infinity" and "Lair..." counteract nicely with the more pulverizing contributions, "From The Depths" or the title track. KING DIAMOND guitar god, Andy La Rocque lends his skilled set of fingers to the horn-raising "Horror From The Sea." Anyone who is out to listen to a solid slab of ear-catching and thought-provoking death needs look no further than YYRKOON. — Ryan Ogle YYRKOON: www.yyrkoon.net The End Records: 331 Rio Grande # 58, Salt Lake City, UT 84101 USA www.theendrecords.com

INFERNO METAL FESTIVAL NORWAY 2006

BY CHRISTOPHER ALO
PHOTOS BY FRANK WHITE
April 13, 14, 15, 2006 at the Rockefeller and John Dee: Oslo, Norway

Oslo, Norway is a very metal city from it giving birth to the Norwegian black metal scene, to its strong sense of reverence for metal's history. And while it is still freezing cold in April, Oslo is the perfect city to hold one of the most exciting and yet efficiently run metal festivals I have ever been to, the *Inferno Festival*.. Situated in two adjacent clubs, with an easy to follow schedule, and a variety of musical styles, it is so much more than just a black metal show.

One of the early standouts was Sweden's **NIGHTRAGE**, who put on a tight, packed performance of pure melodic Swedish death metal, obviously very reminiscent of AT THE GATES. Former AT THE GATES vocalist Thomas Lindberg had been behind microphone for **NIGHTRAGE** until recently, but was replaced by new growler Jimmy Strimell. Strimell does his best to cover Lindberg's vocals and he sounds fine on "Phantasma" and "Descent Into Chaos", but it's actually almost painful to watch him. While singing, with his bald head gleaming with perspiration, you can see thick spaghetti like veins run up underneath his skin. It's like the number nine pasta that my Nana used to make on Sundays and it bulges and pulsates while he barks out lyrics, giving me a headache just watching him. I swear I thought his whole head was going to explode and shower me in goo like in that movie Scanners!

Norway's own **KHOLD** played what would ultimately be their final performance at Inferno. They had large torches on stage burning during their entire set, which totally lends itself to the atmosphere. They played "Blod Og Blek" and quite a bit off their new album, *Krek*, along with some material from *Morke Gravers Kammer* and *Masterpiss of Pain*.. Live their material comes off extremely well and they are proof that there is definitely a place for quality groove laden black metal in the scene today, something I wish there was more of. Vocalist/guitarist Gard has a unique half white, half black paint job on his face, but you can still see him sneer and snarl beneath it. He speaks to crowd quite a bit in Norwegian, (like many of the bands at Inferno) but I obviously don't understand. Some friendly Norwegians later tell me that Gard was explaining that they are breaking up and that this would be their last ever live performance, what a shame.

When I saw **CARPATHIAN FOREST** at Wacken Open Air 2004, I gave them a lousy review because, well, they sucked. But I wanted to give them the benefit of the doubt and check them out again. Well guess what? They still suck live. They are just kind of sloppy and to these ears, just generic, boring, paint by numbers black metal. But a lot of eyes were on the famed Nattefrost as he's known to get a little crazy. When the vocalist comes forth screeching lyrics with one hand and with a wine bottle in the

other (during "Mask Of The Slave", I think) I'm expecting the best, or worst. But all he does is drink from it before grabbing a beer bottle and then doing exactly the same thing! I thought he would have at least broken it over his head or something. I've had enough and am bored to tears, so I go grab a beer myself. So much for the craziness, at least Nattefrost vomited on stage at Wacken.

BORKNAGAR truly straddle the line with their mix of extreme metal, folk, and heavy progressive space stuff. They kick off with "The Genuine Impulse" and head straight into "Oceans Rise".. Considering how infrequently they play live, they are actually pretty accurate in recreating their big sweeping epics. Now I think Vintersorg makes a great addition to **BORKNAGAR** and does an admirable job covering the vocals of former singers Garm and Simen, but his stage look leaves something to be desired. He now sports a short haircut, which is fine because he's studying to be a teacher, but what's with the sweater? He's wearing this striped ring Freddy Krueger style sweat shirt that I just can't get my eyes off. Great band, great singer, but just a very un-metal look.

NIGHTRAGE

A quick jog downstairs because I cannot miss Sweden's **FACE DOWN**. After splitting from THE HAUNTED, Marco Aro, who was always a favorite performer of mine, returned to his old unit for their new album, *The Will To Power*. While I feel the new/old version of THE HAUNTED has been neutered somewhat, Aro is still an absolute pit bull on stage, fierce as ever and with balls of steel. During "Insanity", Marco begins smashing his microphone into his head and I half expect his forehead to burst open pro-wrestling style. With heavy riffs, pounding double bass and one angry singer, **FACE DOWN** is band that demands your attention.

CARPATHIAN FOREST

BORKNAGAR

SAHG, also on the smaller stage totally caught me by surprise. I had heard an MP3 of some of their stoner/doom metal before I left and thought it was decent, but live they were simply mesmerizing. Formed from members of MANGARRD, GORGOROTH and AUDREY HORNE, they are the total opposite of their black metal backgrounds and set themselves apart when their thick as lead Iommi inspired riffs are let loose. Olav from MANGAARD (who also played at Inferno) has a just fantastic clean voice that really stands out on some of their swirling melodies. "Repent" was awesome but "Godless Faith", their set closer, was chillingly powerful. Their live performance was mesmerizing SABBATH worship at its best and puts their debut album, *Sahg 1* at the top of my personal want list.

EMPEROR

My third time seeing **MARDUK**, and three times was certainly the charm as they were as sickeningly brutal as ever. The new lineup can definitely grind as the old and new vocalist Mortuus possesses the right pair of blackened lungs for fronting the Swedes. **MARDUK** mixed in a few new ones like "Seven Angels, Seven Plagues" and "Blutrache" along with the real cherrystones like "On Darkened Wings" and of course, "Panzer Division Marduk".. I hope the Department of Home Land Security finally lets Morgan and his corpse painted boys in the U.S., but I'm not holding my breath.

The entire festival was headlined by the first live appearance in seven years of the mighty **EMPEROR**. It was a long time since they had played together, but it seemed like Trym, Samoth and Ihsahn only stopped playing yesterday from their performance. Sechtdamon (from ZYKLON and MYRKSKOG) handled the bass, while an unknown youngster (as far I know) handled keyboards and backing vocals. Lots of pyro and explosives were set off during their ninety minute show, which was made up of the best of *Anthems to the Welkin at Dusk* and *In the Nightside Eclipse* along with some material from *IX Equilibrium* and even a single track from *Prometheus*. As I had never seen them live before, it was just awe inspiring to finally see **EMPEROR** play "Thus Spake the Nightspirit" and even "Wrath of The Tyrant" live. There was definitely "magick" in the cold air that night in Oslo and when **EMPEROR** comes to the U.S. for that handful of shows, you should go at all costs. Absolutely amazing.

KHOLD

The Inferno Festival is a smaller, indoor festival that packs as big of a punch as the enormous, multi-acre outdoor shows that occur throughout Europe. With a fantastically varied lineup, only two stages, a very fan friendly time schedule, and full lights and P.A. for all acts, (not too many loads of pyro) it actually has many advantages that the summer outdoor shows lack. I haven't heard yet who might be playing the 2007 edition, but you know I'll be watching www.infernofestival.net from now until next Easter.

END

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AS FEATURED ON Music Choice

MASTERS OF HORROR

FILMMAKER

FILMMAKER STUART GORDON IS NO STRANGER TO THE WORKS OF H.P. LOVECRAFT, HAVING ADAPTED THE WORKS OF THE EARLY TWENTIETH CENTURY AUTHOR NEARLY HALF A DOZEN TIMES. FROM THE ALL TIME CLASSICS RE-ANIMATOR AND FROM BEYOND FOR THE BIG SCREEN, TO THE DREAMS IN THE WITCHHOUSE FOR THE SMALL SCREEN, STUART GORDON TALKS ABOUT HIS LEGACY AS ONE OF THE MASTERS OF HORROR.

BY CHRISTOPHER ALO

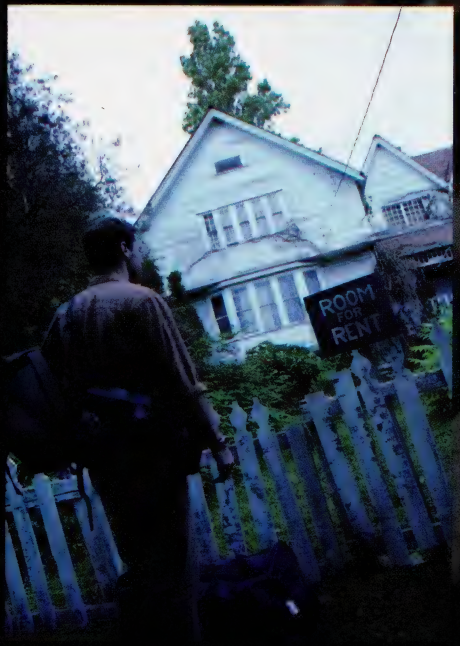
FEATURING STUART GORDON

Pit: We'll start with MASTERS OF HORROR DVD, Dreams In The Witchhouse. *What made you want to adapt this story in particular and what is it about H.P. Lovecraft that continues to inspire you?*

Stuart Gordon: I think this was the very first Lovecraft story that I ever read; I read it when I was a teenager, and it gave me nightmares. The whole id ea of a witch coming out of the wall in your room that freaked me out. Then her grabbing you and making you do all these horrible things is pure nightmare material. Lovecraft I think speaks to us in our times especially. His philosophy is that man lives on an island of ignorance surrounded by forces beyond his control and I think that pretty much describes us all these days. The thing about him is that even though he wrote them in the 1930's, they are as fresh as the day he wrote them. Some of them are almost ahead of their time even now. All of the stuff in witch house about the physics, it was all in the story. He was talking about inter-dimensional travel and talking about physicists and people who were cutting edge when he was writing these things. All of his writing has this sort of scientific basis, which I think is great

In this particular episode you broke both the golden rule twice and worked with both babies and animals.

I know, never again (laughs). It was funny because the babies were harder to deal with then the rats were. The rats were amazingly well trained and could hit their marks, we could move around them without scaring them. But the babies, it was their first movie and just leaving their mothers arms was hard. I think both rat and baby gave us fantastic performances.



In almost all the scenes, the baby is crying, so that must have helped you out while trying to direct.

Yeah, that's right (laughs). The baby had a lot of personality, which I think is important. I really wanted him to be a character in the story.

So far all episodes from* MASTERS OF HORROR *have been played fairly straight and were all pretty frightening.

Yeah, one of the thing that came out of it all, even though we are all friends, is who was going to have the spookiest, scariest episode. I think it brought out the best or worst in all of us. I think it was who was going to be the one with the most outrageous.

Who do you think had the most outrageous so far?

I haven't seen all of them to be honest. My favorite one that I have seen so far is the Dario Argento episode, *JENNIFER*. I thought it was really freaky, but also pretty simple and very effective.

I heard that Showtime made Dario Argento trim his episode.

Yeah they did, but they put it back in for the DVD release. The DVD's are going to be released without any changes and they will be putting out Takashi Miike's episode, which Showtime outright refused to screen.

Was there anything that Showtime wanted to cut from your episode? Your episode had the eyes of the witch exploding and the death of the infant, so it was pretty shocking as well.

I know it was disturbing stuff. They were a little nervous but they let me do it the way I wanted to do it. I think Dario's was the only one that actually wound up being censored anyway. Miike's they just said no, we will not screen this at all. So I guess he ended up winning the contest (laughs).

I like how you had the references to the Lovecraft universe. Ezra Godden's character wore the Miskatonic University shirt and went to the school, the Necronomicon, Arkham, etc.

I've done five Lovecraft adaptations and this was the first time that I had the Necronomicon appear on screen. That was kind of cool. That's the thing about Lovecraft, he had this world and everything was connected. He was writing stories using the *NECRONOMICON* and the town of Arkham, which is a fictional town he invented. It's like he invented this world and people are still visiting it and expanding it.

While watching the featurettes on the DVD, I learned that Jeffrey Combs was originally cast in the episode.

Yeah he was going to play the part of the old man who lives across the hall. His scheduling got in the way and he couldn't do it. Jeffrey has been in a bunch of my films is going to be in my next episode for next season. I'm going to adapt Edgar Allan Poe's *THE BLACK CAT* and I'm going to have Jeffrey play Poe, which I think will be really fun for him.

I think it's going to start airing this Halloween and my episode will shoot this summer, so I think mine will be one of the last to air.

So then the experience was good enough to come back for next season?

Oh yeah, absolutely. It was a really good crew and there was just a lot of support, which was great.

How did you feel when you were first approached and they told you that you were a iMaster of Horrori?

Well I was very honored. To be in the company of these guys and to do an episode of a show called MASTERS OF HORROR was just a wonderful thing.

On one of the DVD features both you and your wife admitted that certain horror films have scared you enough to leave the theater, which ones?

That's happened to me a few times, but anything can scare me. If I go to see any of the other stuff from the MASTERS OF HORROR, I'm putty in their hands. I found in working with them all that they are the same way; we are all just a bunch of chickens. I just saw Dario Argento's *THE STENDAHL SYNDROME* and that freaked me out. The rape scene in that just did me in. I didn't leave the room for it but *IRREVERSIBLE* was pretty strong. My wife always laughs at me and this is going a while back, but we had gone to see David Cronenberg's *THEY CAME FROM WITHIN*. Man, I got so scared; I thought I was going pass out. We drove out of the drive in theater, but we forgot to take the speaker off. It just about ripped my window out and we were going fast over the little hills on the ground, it was insane. When I was a kid, I went to go see William Castle's *THE TINGLER*. I took my younger brother with me and I just ran out of the theater and left him behind. He still gives me shit about that (laughs).

Did you have one of the infamous electrically wired seats?

Yeah yeah, I had a seat that started vibrating. I just lifted off and I was out of there. I was like, holy shit, there is something on me, I have to get out of here (laughs). It was scary.

One of my favorite films is* FROM BEYOND, *which often gets overlooked in favor of* RE-ANIMATOR. *The story of the original directors cut is pretty legendary, but I hear after almost 20 years, we are finally going to see it?

Yeah I just finished the restoration of it and I think it's coming out on DVD in August. It will be coming out through MGM/SONY. Boy, I was so happy when they found that material because I thought it was all lost years ago. To be able to put that movie back the way it was, Humpty Dumpty they couldn't put back together again, but *FROM BEYOND* we could.

How much longer is the director's cut?

It's not that much longer, it's only a few minutes. But those few minutes are key,

they really are.They cut out all of the most disturbing stuff and putting it back in it really amps that movie way up. I think you will be really pleased.

Well your first feature* RE-ANIMATOR *is a classic, which still holds up quite well today.

Yeah I guess it does. I didn't realize at the time when I was making it how lucky I was. I didn't realize it at the time but that movie was truly blessed it really was. Just having the right people too. It was the first film I had ever directed because I came from theater, so I knew about working with actors. But nothing about the technical aspects, so I was lucky that all these people that really knew what they were doing surrounded me.

For your first film you really nailed it.

Yeah, it was really beginners luck (laughs).

Your original concept for* RE-ANIMATOR *was for a TV show?

Yeah I know (laughs). It was pretty naÔve, huh? (Laughs)

Well that idea was a bit ambitious twenty years ago, but today as a cable series you could have done it.

Lovecraft actually wrote *HERBERT WEST: RE-ANIMATOR* as a serial. He wrote little installments and there were six parts to the story, I thought it would be cool to write six episodes or something like that. But we couldn't get it to happen. First it was a half hour, then an hour and then a feature.

Do you think you could resurrect it for a TV series today?

It's possible. Funny enough, someone sent me a screenplay for a *RE-ANIMATOR* TV series, which was very close to what we were originally thinking. We were setting it in period the way Lovecraft did, so you could do it. There were several other stories that he wrote that way, one was called *THE LURKING FEAR*, which would be fun to do as a series. I feel once I had done *RE-ANIMATOR*, I don't know if I would want to go back and do it again.

There were two movie sequels,* BRIDE OF RE-ANIMATOR *and* BEYOND RE-ANIMATOR. *How come you weren't involved in either of those sequels?

That's pretty much the reason; I like to do new things, although, I am talking to Brian Yuzna about coming back to do the fourth RE-ANIMATOR movie. It is going to be called HOUSE OF RE-ANIMATOR and it takes place in The White House.

That would be amazing! Would you direct?

Yeah, yeah I would. I'm hoping it happens.

That would be great.* BEYOND RE-ANIMATOR *in particular left something to be desired.

Well you know I thought both of the sequels had their moments, but I would have done some things differently. It would be fun. I don't know when it would happen, but I would hope before the end of the year.

I recently bought a* RE-ANIMATOR *t-shirt at the mall. Are you surprised about that there is a market for merchandise like that?

Yeah sure and now they have a *RE-ANIMATOR vs. EVIL DEAD* comic book coming out (laughs).

Ash and Dr. West would make quite the zombie fighting tag team.

Yeah, that's true (laughs).

What else are you working on?

I do have a movie coming out soon called *STUCK*. It's a true story about a homeless guy who gets hit by a lady and he goes through the windshield of her car. Instead of taking him to the hospital, she puts him in the garage and keeps checking on him to see if he's dead yet. It's a bit like *MISERY*. But the plan is to start shooting that soon. I also have a film I just completed called *EDMOND*, which is doing the festivals right now. I think that's going to be coming out in July. It's good to be busy.

END

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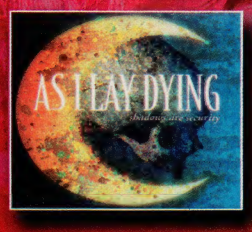

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Bestial Mockery - Gospel of the Insane CD $12

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Skepticism - ethere mCD $6

On 'ethere' Skepticism display three lengthy tracks of primitive funeral doom. 'ethere' could be viewed as a beneficial factor when entering total depression. Listening to Skepticism is like being surrounded by fog and darkness. This obscure release from 1997 is now re-issued by Red Stream almost 10 years of being out of print!!!

Mirrorthrone - Carriers of Dust CD $10

Musically, "Carriers of Dust" is an instable stream where extremities tend to gather constantly; hence the unusual cohabitation of powerful and epic tones alternating with suicidal and desperate colors. Keeping the radical Romantic and Baroque base lead by a blasting extreme metal pace that had built the identity of the previous release, this new opus integrates more diverse influences which give an almost progressive taste to the music.

Bethlehem - Reflektionen aufs Sterben 2006 CD $10

Contains two re-named tracks from BETHLEHEM's "S.U.i.Z.i.D." CD (one being substantialy remixed just for this release, additionaly two unreleased, re-recorded versions of the classic "Vargtimmen" with Bethlehem signers never before heard. You will also find a blazingly fast unreleased live-in-the-studio instrumental, a fight recorded amongst the band, and a special rare track!

Bloodthorn - Genocide CD $11

Spanning almost fourty five minutes and including songs such as the savage and frantic "Nightmare of Violence," "Sacrificial Slaughter," "Monolith of the Dead," as well as the brutal onslaught of "Hell on the Eastern Front," "Blood and Iron" and the crushing heavyweight "They Will Arise" the Genocide album marks a definite milestone in the bands career. Expect nothing but TOTAL WAR!

Tjolgtjar - The Tjolgtjarian Mass CD $11

Tjolgtjar's The Tjolgtjarian Mass CD is out on Baphomet Records. Tjolgtjar performs original Psychedelic Black Metal, in the vein of JUDAS ISCARIOT and XASHTUR but with their own twist.

Nokturne - Kruelty Kampaign CD + DVD $13

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12 Song CD – *"Reach For The Surface"*
www.dryline.com
www.myspace.com/DRYLINE

Baltimore, MD
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3 Song CD – *"Eaten Alive"*
www.eatenalive.net
www.myspace.com/fuckingEATENALIVE

MALIGNANT INCEPTION
Path To Repression CD
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$9.00 ppd US
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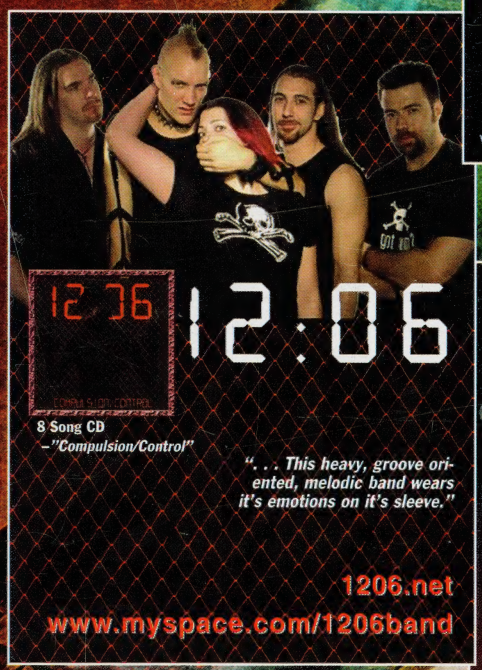
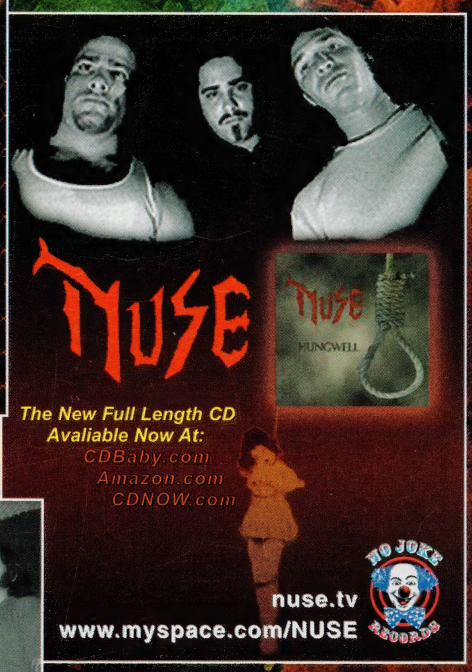
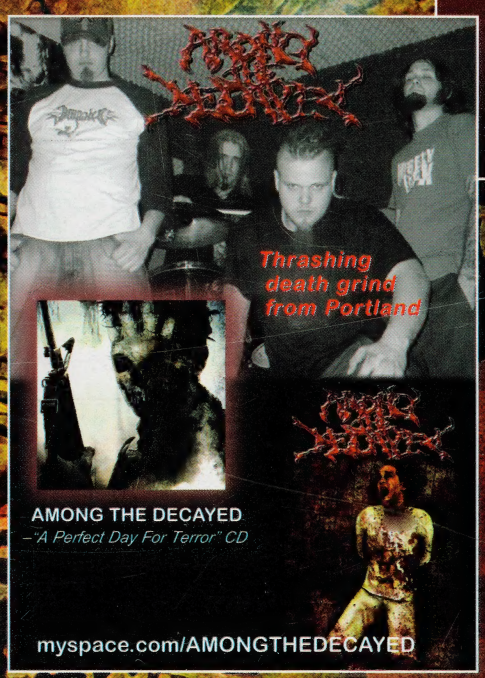
malignantinception.com
www.myspace.com/MALIGNANTINCEPTION







Littleton, CO
EMPYREAN ECLIPSE
10 Song CD – *"Illumination Undone"*
www.download.com/empyreaneclipse
www.myspace.com/ee

Torrance, CA
ENTHRALLER
13 Song CD – *"Slaves And Gods"*
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www.myspace.com/ENTHRALLER

Austin, TX
EXIT THE KING
5 Song CD – *"Exit The King"*
www.myspace.com/EXITTHEKING

Janesville, WI
FOGCRAWLER
11 Song CD – *"Welcome To Your Suffering"*
www.fogcrawler.com
www.myspace.com/FOGCRAWLER

Joliet, IL
GIDEONS PAWN
7 Song CD – *"The Full Twelve Inches"*
www.gideonspawn.com
www.myspace.com/GIDEONSPAWN1

Tempe, AZ
GREENHAVEN
3 Song CD – *"Southbound"*
www.nonemoregreen.com
www.myspace.com/GREENHAVEN

Aurora, CO
MOORE
10 Song CD – *"Bleed"*
www.2moore.com
www.myspace.com/MOORE

Modesto, CA
OBSIDIAN
13 Song CD – *"Cellar Door"*
www.obsidianmusic.net
www.myspace.com/OBSIDIAN

Boston, MA
POWERGLOVE
7 Song CD – *"Total Pwnage"*
www.vgmetal.com
www.myspace.com/vgmetal

Gainesville, FL
SECRETS SHE KEPT
10 Song CD – *"Requiems To Midnight, Woe"*
www.secretsshekept.com
www.myspace.com/SECRETSSHEKEPT

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SINDIOS
6 Song CD – *"Modern Plagues"*
www.sindiosarmy.com

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4 Song CD – *"Tallboy Shotgun"*
www.tallboyshotgun.com
www.myspace.com/TALLBOYSHOTGUN

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TEMPLE OF BLOOD
10 Song CD – *"Prepare For The Judgement Of Mankind"*
www.templeofblood.net
www.myspace.com/TEMPLEOFBLOOD

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9 Song CD – *"Of War And Reflection"*
www.thetenthcircle.com
www.myspace.com/THETENTHCIRCLE